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AIR RAID AND RADIO DRAMA

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IDEAS grow out of situations. This is an account of a situation and the idea that grew out of it. On one hand there were the Dramatic Club members who had been reading radio plays and wanted to do one. There seemed to be little point, however, in performing a play into a microphone before an audience, nor did it seem logical to call an audience together to listen to transcriptions made by students when the performers were present and could just as well do a flesh and blood stage play. So that desire was put in cold storage. On the other hand, with the attack on Pearl Harbor and the air raid alarm in New York City the next day, the problems connected with air raid drills and shelters came to the fore; and one of these problems was the maintenance of order and morale of twelve hundred students cooped in the shelter during an air raid. This double situation was solved by a single idea: the Dramatic Club would make transcriptions of radio plays to be used in the shelter during raids.

The shelter was the interior lobby of a steel and concrete building. Because of the shape of the room, and the lack of a raised area, there was no place which everyone in the shelter could see. Therefore visual entertainment was nearly impossible. Furthermore, during a raid, broadcasting stations would be off the air so that the radio could not be counted on. With either a loud playback or a public address system oral entertainment was feasible. Even if the supply of current was bombed away, records could be played on a spring driven playback. Of course music could be played, but jazz becomes wearisome and tends to excite rather than calm, semi-classical music would not divert attention enough from the tenseness of the situation, and classical would command the concentrated attention of only a few. A recorded play of proper character, however, would get attention and relieve tension. These were some of the reasons why this form of entertainment seemed best adapted for preventing panic in the shelter.

The next step was to choose the play. Before doing this the audience was analysed. The Cooper Union is a coeducational day college for engineering and art students, located in the heart of Manhattan, with Greenwich Village on one side and the Third Avenue Elevated on the other. The students come from the entire metropolitan area and spring from a wide variety of national, religious, and social backgrounds. The common elements are their youth—seventeen and up—their urban environment, and their educational background, nearly all being

graduates of New York City high schools. Also, since the students were to record the play, one must be chosen that they could do sufficiently well to hold the audience. This was more difficult than it would be in a liberal arts college, since all the students here are training for a chosen profession and have only a pastime interest in either the theater or radio. With these factors in mind, *My Client Curley* by Norman Corwin was selected because it had an urban background, a fast moving plot, and was packed with satirical comedy and laugh lines.

Mr. Corwin's publisher, Henry Holt and Company, was then consulted concerning copyright privileges. The company considered this new use for Mr. Corwin's play to be a tribute to his genius, and cooperated by making the plays in his book[1] available for this experiment.

Eventually a group of six Dramatic club members was assembled on a free day after term examinations. Records of classical music were borrowed from the Carnegie Collection in the school library. Records of contemporary music were loaned by students. A fair amount of time was spent on finding the particular parts of these records to be used. Then various sound effects had to be tried out, recorded and played back, and when found to be unrealistic, some other method of production tried. The noise of a teletype machine was found to be best simulated by two students tapping on a blackboard with chalk. Tap dancing sound was most successfully made by tapping a piece of wood with trap drum sticks. Faculty and students were captured who could talk Spanish, French and Turkish (the text called for Chinese —but that was too far beyond the available sources) and those parts of the play recorded on small cardboard discs, ready to be played back onto the master record when the final recording was made. Many sound effects were also recorded to be played back onto the final record at the proper time. After three hours, all this was done—but not a syllable of the play was on a final record. At this point everyone went to lunch.

In the afternoon the portable recorder was set up at one end of an ordinary bare classroom. The microphone, two playbacks, a reading stand and a piano were put at the other. That was the total equipment. The text had been studied previously by the actors and rehearsed once. Now they ran through it with music and sound and were stopped at five minutes and fifty seconds, the maximum running time of a twelve-inch acetate disc at 78 r.p.m. They then checked back to a good place to break. The section of the play to be recorded on one side of the disc was then run through again and recorded at 33⅓ r.p.m. on a ten-inch cardboard disc. This was then played back and criticised. The director was particularly attentive to student comments and suggestions because the play must be performed in a manner to hold student attention. An example of attention to this detail was the student demand for much louder inter-scene music than the director liked. Youth seemed to want its music loud and full. After a conference, the final recording was made on one side of the final master record. This process was repeated for each five-minute section of the play until the entire half-hour program was cut on both sides of three discs.

The records were then stored, ready for use, in the air raid shelter. Until there is an air raid no final report can be written on the success of this experiment. A prognostication can be made, however. Three or four small groups of faculty and students have heard the transcription and found it not only com-

[1] Norman Corwin, *Thirteen By Corwin* (1941).

petently done but completely engrossing.

From the educational point of view this seemed to be a sound project. It provided many of the values of dramatics, such as interpretation of literature and exercise of the imagination. It also gave an opportunity to train and improve the speech skills of the student. At the same time it fired the spirit of the Dramatic Club to feel that they were making a definite contribution to maintenance of morale on the Home Front.

The success of the recording justifies two conclusions. One is that amateur groups with very meager equipment can make competent recordings of radio plays. The other is that radio plays on records are interesting to listen to, more so, probably, than recordings of stage plays, since they are better adapted to the confines and freedoms of non-visual presentation. It is obvious that radio plays that gain attention on one side of the railroad tracks may not interest an audience gathered from the other, and that the same script should not be used in both elementary schools and colleges. It is to be hoped that soon many radio plays[2] will be available, not only for air raid shelters, but also for speech courses, radio courses and for home use.

[2] *Air Raid* by Archibald MacLeish; recorded by Columbia, is about the only radio play available on records. It is, perhaps, not the best choice for air raid shelter use.

BRITONS NEVER WILL BE SLAVES

A Study in Whig Political Propaganda in the British Theatre, 1700-1742

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IN PERHAPS no other culture or civilization has a people's love of liberty and freedom been so ecstatically articulated as in the literature of England. Down through the centuries, from the early days of the Anglo-Saxon scop and gleoman to James Thomson's rapturous "Song" in 1740, the spirit of individual freedom and national independence has been the inspiration of poets:

> When Britain first, at heaven's command,
> Arose from out the azure main;
> This was the charter of the land,
> And guardian Angels sung this strain;
> Rule Britannia, rule the waves;
> Britons never will be slaves.[1]

If the Great Charter (1215) had laid the foundations of English freedom, it was the Revolution of 1688 that restored to the people those rights and liberties which they regarded lost or usurped by arbitrary rule. The Glorious Revolution gave to the British people renewed faith in democratic principles of government. In spreading the doctrine of liberty which lay imbedded in the forces of the Revolution (1688) and which received legal sanction in the Bill of Rights (1689), the Whig party became in the popular mind the custodian of that new freedom. Moreover, the Whigs were in no way reluctant to accept the responsibility of safeguarding the people's rights and laws. They claimed that the Revolution was an accomplishment of their political party; that it had been achieved by the able leaders of that party; and that the principles derived from it had been established as their party's cornerstone. Then, they proceeded to idealize and immortalize the Dutch King of England

[1] James Thomson, *Alfred*, II, 5 (1740).

as the founder of their party:

> . . . Lo! he comes:
> Wide o'er the billows of the boundless deep
> His navy rides triumphant; and the shores
> Of shouting Albion echo with his name,
> Immortal William![2]

A "Whig War" was fought against the tyrant King of France to protect those hard-earned rights, and a peace was made in 1713 to guarantee them. In 1733 a group of Opposition Whigs successfully defended British liberty against infringements of a burdensome ministry; and then, in the name of justice and their sacred rights, an intensely patriotic people jubilantly went forth to "humble haughty Spain" and "rule the waves." Thus it came about that shouts of liberty, freedom, and public welfare became, in large measure, tantamount to praise of the Whig party.

British love of liberty and its counterpart, hatred of slavery, are the most popular themes in eighteenth-century drama. There is almost no play of the century that entirely neglects these patriotic sentiments. Many plays were composed solely for the purpose of arousing sentiments of liberty, freedom, and patriotism:

Cato (1713) Joseph Addison.
Here tears shall flow from a more generous cause,
Such tears as patriots shed for dying laws. (Prologue by Mr. Pope)

Gustavus Vasa (1739) Henry Brooke.
Patriotism is the great and single moral which I had in view through this play. (Dedication)

Liberty Asserted (1704) John Dennis.
To do good to your country . . . to inspire them with love of liberty. (Epistle Dedicatory)

Appius and Virginia (1709) John Dennis.
To restore liberty. (Epilogue)

Elmerick; or, Justice Triumphant (1740) George Lillo.
Advancement of the cause of Liberty and Freedom. (Dedication)

Themistocles, the Lover of his Country (1729) Dr. Samuel Madden.
In hopes your country's love each breast may fill,
And patriots act like Graecian heroes still. (Prologue)

The Briton (1722) Ambrose Phillips.
Our zeal for Liberty, we safely own. (Prologue)

King Charles the First (1737) Wm. Havard.
From British scenes tonight we hope applause,
And Britons sure will aid a British cause. (Prologue)

Fatal Necessity (1742) Robert Morris.
'Tis Liberty we seek, . . . 'Tis that or Death. (I, 1)

Hibernia Freed (1722) Wm. Philips.
For what is so noble as to free one's country from Tyranny and Invasion. (Dedication to Henry O'Brien)

Lady Jane Gray (1715) Nicholas Rowe.
. . . Only love that warmed her
Was Husband, England, Liberty and Truth. (Prologue)

Sir Walter Raleigh (1719) Dr. George Sewell.
No Man bleeds in England now for asserting the Liberties of his country. (Dedication)

The Rival Generals (1722) James Sterling.
Liberty Sat Perched on either sword. (Prologue)

Scanderberg (Before 1730) Thomas Whincop.
The Cause of Liberty his Muse Inspired. (Prologue)

Recognizing the fact that love of liberty lay deeper in British culture than perhaps any other emotion, the playwrights unflaggingly used that energy to promote special interests or to establish certain principles. By appealing for support in terms of national freedom or individual liberty, they discovered that they could crystallize popular sentiment for or against issues growing out of a political crisis. In other words, the dramatists and the theatre of the early eighteenth century were tools of political propaganda—and, almost to a man, the

[2] *Ibid.*, II, 3.

playwrights were pulling for the Whig party. For example, playwrights extolled William III by saying that he stood for liberty. Comparing his hero to Great Nassau, James Sterling writes:

> Both a falling bleeding State restor'd,
> And liberty sat perched on either sword.[3]

Playwrights glorified the Revolution of 1688 by persuading the English people that it had restored to them their liberty:

> Were ever subjects so entirely free?
> Whose duty's interest, and obedience choice,
> For this alone was government ordain'd.[4]

They aided the Duke of Marlborough's cause by trumpeting the news that

> All Europe looks on the English forces, whilst under the conduct of the Duke of Marlborough, as the guardians of their liberty.[5]

British soldiers were rallied to the army to defend their liberty:

> 'Tis for Liberty we War, not Empire.[6]

The playwrights relied on the English people's love of liberty for their support of the Protestant Succession:

> No change of government can give us a blessing equal to our liberty.[7]

Merchants were glorified by the slogan: "Liberty and Property." By telling people that their liberties would be destroyed, the playwrights intensified anti-Catholic and anti-Jacobite sentiment. In '39, men went to war against Spain in order to "remain free."

Let us analyze several instances where the playwright turns propagandist. Dr. George Sewell benefited by his audience's love of liberty in his attempt to arouse sympathy for Raleigh and hatred against Spain (1719).[8] Back in his cell in the Tower, the hero of the play sits with his "History of the World." In glowing, patriotic terms, he recalls the glorious days of Elizabeth, and in exaltation, Sir Walter cries out:

> Thou my Country, nearest to my heart,
> Dear land of Liberty and Heavenly Truth.[9]

By presenting concepts involving liberty and slavery, Ambrose Philips is able to arm his listeners with powerful anti-Catholic vindictiveness. Specifically, he achieves his end by contrasting negative and positive terms called sanctions: "tradition" and "reason"; "freedom of thought" and Monkish Tales"; "truth" and "base alloy." The passage, as well as the entire play, is anti-Papist propaganda:

> Freedom of thought, we Britons justly prize:
> Parent of liberty, and Scourge of Vice.
> In vain, Tradition pleads the Force of Years;
> At Reason's touch, the base alloy appears.
> In Foreign climes, let Monkish Tales preside;
> Truth is a Briton's never-failing guide.[10]

By kindling fires of patriotism, William Paterson (or Pattison) inflamed the passions of war. He wrote a highly patriotic play full of hatred against Spain.[11] Arminius, the hero, says that he will have no peace with "Tyrant Rome," because "peace with her is slavery, certain chains, inexorable fate." Not while his arm can wield "this sword of Freedom" will he stoop to Rome,—or

> Bind by mean and ignominious peace
> His free-born subjects to the yoke of bondage.[12]

The theatre audience readily identified

[3] James Sterling, *The Rival Generals*, Prologue (1722).
[4] George Lillo, *The Christian Hero*, V (1735).
[5] Mrs. Catharine Trotter, *The Revolution of Sweden, Dedication* (1706).
[6] John Dennis, *Liberty Asserted*, V, 1 (1704).
[7] Colley Cibber, *The Non-Juror*, V (1717).
[8] Dr. George Sewell, *Sir Walter Raleigh* (1719).
[9] *Ibid.*, V.
[10] Ambrose Philips, *Humphrey, Duke of Gloucester*, Prologue (1723).
[11] William Paterson, *Arminius* (1740). On the title page is the line: "As it was to have been Acted at the T.R. in D.L." The tragedy was never acted because the Lord Chamberlain refused to grant the author a license. The refusal was "almost a joke." James Thomson's copy of the banned *Edward and Eleanore* had been written in Paterson's handwriting. When the latter's patriotic Briton play came along, the Lord Chamberlain recognized the handwriting and banned the play, thinking it was by the author of *Edward and Eleanore*.
[12] *Ibid.*, II, 1.

Rome with Spain. His only interest is "Freedom and public welfare." This cannot be achieved by being a "tame and submissive slave"; but only in

> The pure lists of glory, where the Brave
> Fight not from selfish passion, but from duty.[13]

A play (1710) that dates back to the Marlborough Wars draws upon the listeners' devotion to the "publick welfare." The king asks a lady if she could spare her husband to go to war. She replies;

> Publick safety is a plea,
> Shou'd silence private in t' rest.[14]

By composing a play which to all intents and purposes is one of the most patriotic pieces of the day, Henry Brooke describes the state of corruption in Sweden in such a way that all English readers realized that the author was attacking Robert Walpole.[15] *Gustavus Vasa* truly is one of the great patriotic plays of the eighteenth century. Nicoll says it was "banned possibly with some show of justice."[16] Courthope too believes that the Lord Chamberlain had good reason for refusing a license.[17] After the Excise Bill (1733) and the Licensing Act (1737), the Opposition Whigs cried out against Walpole's encroachments on English liberties. "These sentiments," says Courthope, "were embodied on the stage in *Gustavus Vasa*." He quotes the entire prologue to show "the spirit by which it [the play] was animated." Courthope intelligently perceived the propaganda in the play:

> However general the poet's moral may have been, the allegory of the drama, as suggested in the opening lines of the Prologue, describing the state of corruption in Sweden, was obviously intended to be applied at home, and Brooke can hardly have been surprised, in view of the attacks the Opposition were making upon Walpole, that the Lord Chamberlain should decline to regard Gustavus Vasa's animated speech to the miners of Dalecarlia as merely historical rhetoric.

Gustavus:

O Liberty! Heaven's choice prerogative!
True bond of law, thou social soul of property,
Thou breath of reason, life of life itself!
For thee the valiant bleed! O sacred Liberty!
Winged from the summer's snare, from flattering ruin,
Like the bold stork you seek the wintry shore,
Leave courts, and pomps, and palaces to slaves,
Cleave to the cold, and rest upon the storm!
Up-borne by thee, my soul disdained the terms
Of Empire—offered at the hands of tyrants!
With thee I sought this favourite soil; with thee
These favourite sons I sought—thy sons, O Liberty!
For ever amid the wilds of life you lead them,
Lift their low-raftered cottage to the clouds,
Smile o'er their heaths, and from the mountain top,
Beam glory to the nations!

All: Liberty! Liberty!

Gustavus:

Are ye not marked, ye men of Dalecarlia?
Are ye not marked, by all the circling world,
As the great stake, the last effort for liberty?
Say, is it not your wealth, the thirst, the food,
The scope and bright ambition of your souls?
Why else have you and your renowned forefathers,
From the proud summit of their glittering thrones
Cast down the mightiest of your Lawful Kings
That dared the bold infringement? What but Liberty,
Through the famed course of thirteen hundred years,
Aloof hath held invasion from your hills,
And sanctified their shade? And will ye, will ye
Bid your high honours stoop to foreign insult,

[13] *Ibid.*, IV.
[14] Aaron Hill, *Elfrid*, II (1710).
[15] Henry Brooke, *Gustavus Vasa* (1739).
[16] Allardyce Nicoll, *A History of Early 18th Century Drama* (1925), p. 20.
[17] W. J. Courthope, *A History of English Poetry*; 6 vol. (1895-1910), V, 444-445.

And in an hour give up to infamy
The harvest of a thousand years of glory?[18]

Thus, it becomes clear that the playwrights achieved their ends through the use of sanctions involving freedom, liberty, and public welfare.

The sentiments of eighteenth-century audiences, however, were not always played upon for devious purposes. With no intention whatsoever except that of arousing feelings of patriotism, playwrights in many instances, expressed a genuine appreciation of freedom and of their native country.

Young Charles Beckingham at nineteen years of age was a thorough patriot when he wrote:

If I'm ambitious, 'tis to serve my country
To hunt her foes through ev'ry hostile clime.[19]

The opening lines of the prologue were composed in the same mood:

What youth that's zealous in his country's cause
Who wears a sword to guard her sacred laws
But may learn from Scipio. . . .[20]

Another youngster, fired with patriotic fervor at the age of twenty-one, boasts that his scene is entirely English:

We draw our glory from the British clime,
In our wild hero's character we tell,
What love, what honour in the English dwell.[21]

Given a Spanish setting far away from England, Mrs. Centlivre's characters are likely to speak in rhapsodies about the glories of their native country. An Englishman is asked by a native Spaniard: "What sort of people are the English?" The answer is:

The English are by nature, what the Ancient Romans were by discipline—courageous, bold, hardy, and in love with liberty. Liberty is the idol of the British, under whose banner all the nation lists; give but the word for liberty, and straight more armed legions wou'd appear, than France and Philip keep on constant pay.[22]

In acknowledging Voltaire as the source of his tragedy, Aaron Hill is led into a high-sounding boast of the superiority of the English over the French. The comparison leads Hill into a eulogy on his native England:

Blest isle! while every groaning nation, round,
Bends to the servile yoke, ignoble bound!
Thou, from their confines, and their mis'ries, rent,
Safe, sea-set gem! Thy own great continent!
Shew'st a Tame, truckling world, one gen'rous land,
Where power ne'er prosper'd, in a tyrant's hand!

Oh, Liberty! thou sun-shine of the heart!
Thou smile of nature! and thou soul of art!
Without thy aid, no human hope cou'd grow:
And love, and wealth, and wisdom, were but-woe!
Here thou must dwell—thy face no slave dares see:
And who, not British born, is now left free?[23]

After spending seven years in India without seeing his native country, young Wilmot returns to his homeland. Stretching out his arms, he cries:

. . . O England! England!
Thou seat of plenty, liberty, and health![24]

In a moving speech that celebrates the glories of England, Ambrose Philips pays sincere respects to his native country:

From the mainland, why are we set apart:
Seated amidst the waves, high fenced by cliffs,
And blest with a delightful fertile soil?
But that indulgent nature meant the Britons
A chosen people, a distinguished race;
O nation, independent of the world:
Whose weal, whose wisdom it will ever be,
Neither to conquer, not to suffer conquest.[25]

[18] Henry Brooke, *Gustavus Vasa*, I (1739).
[19] Charles Beckingham, *Scipio Africanus*, I (1718).
[20] *Ibid.*, Prologue.
[21] Richard Savage, *Love in a Veil*, *Prologue* (1718).
[22] Mrs. Susannah Centlivre, *The Wonder a Woman Keeps a Secret*, I (1714).
[23] Aaron Hill, *Alzira*, *Prologue* (1736).
[24] George Lillo, *Fatal Curiosity*, I (1736).
[25] Ambrose Philips, *The Briton*, II, 7 (1722).

There is something robust in Mrs. Centlivre's heroine.[26] Nicoll writes that the character is given "a note of superiority that sometimes amazes us."[27] What damsel of the Restoration days would say lines like these?

> This day I am of Age, and I chuse You for my Guardian,—and if you can bring me unquestionable proofs of your being an honest man;—that you have always been a lover of your country . . . and that you'd spend every shilling of my portion in defense of liberty and property . . . I'll sign, seal, and deliver myself into your hands the next hour.[28]

In all British history, there were few military triumphs in which the English took greater pride than Agincourt (1415). Celebrating this "Conquest of France by the English" (the play's second title), Aaron Hill cites a moral:

> O that the bright example might inspire!
> And teach my country not to waste her fire
> But, shunning faction and domestic hate,
> Bend all her vigour, to advance her state.[29]

One line from the play has been quoted frequently. Lord Scroop, one of Henry's traitors, cries out: "Oh England, . . . Thou little body with a mighty heart."[30] The so-called "Genius of England" (which contains almost verbatim Shakespeare's splendidly patriotic speech celebrating St. Crispin Day) ends with the well-known song, "Earth of Albion":

> Happy Albion—strong to gain,
> Let union teach thee, not to win in vain.[31]

Revolting against the Sultan for "the double cause of Love and Liberty,"[32] the great hero, Scanderberg, shouts: "What soul so servile, will not rouse up at the great call of Freedom?"[33] British patriotism motivated the lines that follow:

> Shew me the man so base, who sees his Rights
> Invaded by the griping hand of Tyranny,
> And would not at the sight, with his True sword
> Lop the monopolizing arm away.

Then, says the hero, may we enjoy the "Liberty that Britain's smiling isle so long has boasted thro' a Length of years."

The Greeks in the play, *Themistocles*, were clearly recognizable to an English audience as free-born Britons:

> A Greek, tho dragg'd to chains indignant
> Still dares exert the Empire of his Soul,
> And owns no Power but the Laws and Reason.[34]

A Greek captive in chains declares he will never be "a slave to Xerxes and oppressive tyranny"; but he would freely give everything,

> For our dear native soil, the Land of Liberty
> For Greece, the favorite Nation of the Gods.

But the most celebrated eighteenth-century play written on the theme of English liberty is *Cato*. For most students of theatre history there are only two so-called political plays of the century—*The Beggar's Opera* and *Cato*. Few have failed to hear the anecdote pertaining to *Cato* which probably originated in "Pope's well-known letter to Trumbell of the 30th of April, 1713":

> The numerous and violent claps of the Whig party on the one side of the theatre were echoed by the Tories on the other; while the author sweated behind the scenes with concern to find their applause proceeding more from the hand than the head. This was the case, too, of the Prologue-writer, who was clapped into a staunch Whig at the end of every two lines. . . .[35]

Although it was begun many years before, *Cato* was not produced until

[26] Mrs. Susannah Centlivre, *The Gotham Election* V. (1715).
[27] Allardyce Nicoll, *op. cit.*, p. 20.
[28] Mrs. Susannah Centlivre, *The Gotham Election*, V (1715).
[29] Aaron Hill, *King Henry The Fifth*, V (1723).
[30] *Ibid.*, I, 1.
[31] *Ibid.*, V.
[32] *Ibid.*, V.
[33] *Ibid.*, I, 5.
[34] Dr. Samuel Madden, *Themistocles*, III (1729).
[35] Quoted from W. J. Courthope, *op. cit.*, V, 432-433.

April 14, 1713. Regardless of the party rage which developed on account of alleged political implications, the evidence in the play itself seems to support Joseph Addison's contention that he wrote it with no partisan intentions. In regard to its political purpose, the only true assumption that can be held is that the piece was written in defense of individual freedom. The character, Cato, is made a champion of liberty and liberalism, and as such, his message is for all time. Cato's love of liberty may have recalled to the audience the glorious Revolution that had saved them from tyranny by restoring their rights. It may have warned them that English liberty was endangered by the Jacobites and the Roman Catholic Pretender. To the Tories at least, Caesar represented the Duke of Marlborough, and Cato typified the staunch British patriot who preferred liberty or death to the oppression of a perpetual dictator. But in the hearts of the vast majority of loyal British patriots who saw the play year after year during their lifetime, Cato aroused only a profound respect for their heritage of freedom:

Remember, O my friends, the laws, the rights,
The generous plan of power delivered down
From age to age by your renowned forefathers
(So dearly bought, the price of so much blood):
Oh, let it never perish in your hands!
But piously transmit it to your children.
Do thou, great Liberty, inspire our souls,
And make our lives in thy possession happy,
Or our deaths glorious in thy just defense.[36]

Many years later (1740), when Britons went to war to defend their liberties and rights on the high seas, James Thomson commemorated the event by composing a great national song. The newer sentiment, "Rule Britannia, rule the waves," is co-mingled with the ancient and eternal passion for liberty—"Britons never will be slaves."

When Britain first, at heaven's command,
Arose from out the azure main;
This was the charter of the land,
And guardian Angels sung this strain:
"Rule Britannia, rule the waves;
"Britons never will be slaves."

The nations, not so blest as thee,
Must, in their turns, to tyrants fall:
While thou shalt flourish great and free,
The dread and envy of them all.
"Rule Britannia, rule the waves;
"Britons never will be slaves."

Still more majestic shalt thou rise,
More dreadful, from each foreign stroke:
As the loud blast that tears the skies,
Serves but to root thy native oak.
"Rule Britannia, rule the waves;
"Britons never will be slaves."

Thee haughty tyrants ne'er shall tame:
All their attempts to bend thee down,
Will but arouse thy generous flame;
But work their woe, and thy renown.
"Rule Britannia, rule the waves;
"Britons never will be slaves."

To thee belongs the rural reign;
Thy cities shall with commerce shine:
All thine shall be the subject main,
And every shore it circles thine.
"Rule Britannia, rule the waves;
"Britons never will be slaves."

The Muses, still with freedom found,
Shall to thy happy coast repair;
Blest isle! with matchless beauty crown'd
And manly hearts to guard the fair.
"Rule Britannia, rule the waves;
"Britons never will be slaves."[37]

[36] Joseph Addison, *Cato*, III, 5 (1713).

[37] James Thomson, *Alfred*, II, 5 (1740).

SPEECH AND THE ENTERPRISE OF LEARNING

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I. Introductory Remarks

A CONCEPTION of what the *Field of Speech* is, although clearly implied by current literature and educational procedure, is not yet precisely defined. The practical and theoretical problems raised by this state of affairs have led many workers in the field to attempt a better survey of their locus of activity. The tendency, however, has been to undertake the task in ways which, although instructive, are limited by an "internal point of view"; whereas thoroughness and objectivity require that it also be undertaken from the "external point of view" of "the total enterprise of learning."

This, in brief, is the thesis of a paper published in the Quarterly Journal of Speech in February, 1942, under the title: "The Field of Speech—A Problem in Definition." Its meaning is developed more concretely here in terms of definitions given the field of speech by two historically important thinkers whose efforts were influenced by the ways in which they first conceived larger fields of learning of which speech—science and art—is a part. The first example will have a negative bearing on the thesis, and the second a positive one.

II. Aristotle's Approach to Rhetoric and Poetics

Aristotle's *Rhetoric* and *Poetics* are both commonly regarded as monumental classic precedents for the literature of Speech, and the body of writings to which they belong constitutes one of the most significant attempts ever made to define the total enterprise of learning. There could, therefore, be no better place from which to begin testing a thesis concerning the implications of that more comprehensive undertaking for the definition of this particular field.

The assumption that by these works Aristotle early espoused "the case for speech" is supported, not only by the traditional character of their themes, but also by the many observations which Aristotle makes in both in terms that are unmistakably the speech specialist's. At the beginning of Book III of the *Rhetoric*, for example, Aristotle remarks that

> . . . it is not sufficient to know what one ought to say, but one must also know how to say it.[1]

His subsequent account of "style" includes a discussion of "delivery" which he writes of as

> . . . a matter of voice, as to the mode in which it should be used for each particular emotion; when it should be loud, when low, when intermediate; and how the tones, that is, shrill, deep, and intermediate, should be used. [etc.][2]

His treatment of "propriety of style" includes such observations on "the use of the voice" as

> . . . Style expresses emotion, when a man speaks with anger of wanton outrage; with indignation and reserve, even in mentioning them, of things foul or impious; . . . and so on in all other cases.[3]

Matters such as these are developed in the *Rhetoric*, moreover, with a nice discernment of the special criteria of speech compositions, as where Aristotle writes

> . . . The style of written compositions is most precise, that of debate is most suitable for delivery. . . . When compared, the

[1] Aristotle, *The "Art" of Rhetoric*, trans. J. H. Freese (1926), p. 345. All references to the *Rhetoric* below relate to this edition.
[2] *Ibid.*, p. 347.
[3] *Ibid.*, p. 379.

speeches of writers appear meagre in public debates, while those of the rhetoricians, however well delivered, are amateurish when read. [etc.][4]

And in the *Poetics* there are many comparable observations, as where Aristotle remarks

> Under the head of Diction, one subject of inquiry is the various modes of speech, the knowledge of which is proper to elocution. . . . I mean for instance, what is a command, a prayer, a statement, a threat, question, answer, and so on. . . .[5]

When these same passages are viewed in context, however, quite a different interpretation is suggested. Neither treatise, considered as a whole, takes any great account of the fact that the common medium of rhetoric and drama is the spoken word. In the first place, even in the immediate sections of the *Rhetoric* and *Poetics* in which the remarks just quoted occur, they are incidental to a much larger discussion which is as applicable to written composition as to oral; and these larger discussions, in turn, are themselves little more than appendices to the main parts of the complete works. The whole question of style is taken up in the Rhetoric only as a kind of afterthought, for "proofs," Aristotle says, "are the only things in it that come within the province of art," whereas "everything else is merely an accessory."[6] Likewise in the *Poetics*, it is only after a much longer discussion of "character," "thought," and particularly "plot," which he says is "the soul of tragedy,"[7] that he takes any note of "diction." Finally, even in the relatively unimportant places where he does take up such matters, Aristotle always treats them condescendingly, and sometimes contemptuously. The fact that up to his time no treatise had been composed on "delivery" he explains by remarking that "rightly considered it is thought vulgar."[8] Indeed, he even goes so far as to apologize for introducing it himself by pleading that it is a necessary concession to the depravity of the popular mind. In his own words

> . . . since the whole business of Rhetoric is to influence opinion, we must pay attention to it [delivery], not as being right, but necessary; for, as a matter of right, one should aim at nothing more in a speech than how to avoid exciting pain or pleasure. For justice should consist in fighting the case with the facts alone, so that everything else that is beside demonstration is superfluous; nevertheless, as we have just said, it is of great importance owing to the corruption of the hearer. . . . but all these things are mere outward show for pleasing the hearer; wherefore no one teaches geometry in this way.[9]

Furthermore, even where his treatment of speech considerations is fairly sympathetic, Aristotle often gives his discussion of them a wry twist. The passage on "propriety of style" quoted above from the *Rhetoric*, for example, continues

> . . . Appropriate style also makes the fact appear credible; for the mind of the hearer is imposed upon under the impression that the speaker is speaking the truth, because in such circumstances his feelings are the same, so that he thinks (even if it is not the case as the speaker puts it) that things are as he represents them. . . . This is why speakers often confound their hearers by mere noise.[10]

Likewise, the above quoted passage from the *Poetics* on "the modes of speech" also continues

> . . . The knowledge or ignorance of such matters brings upon the poet no censure worth serious consideration. . . . So we may leave this topic as one that belongs not to poetry but to another art.[11]

It appears that, although Aristotle recognizes somewhat the dependence of both

[4] *Ibid.*, p. 419.
[5] Aristotle, *The Poetics*, trans. W. H. Fyfe (1927), p. 73. All references to the *Poetics* below relate to this edition.
[6] *Rhetoric*, pp. 3-5.
[7] *Poetics*, p. 27.
[8] *Rhetoric*, p. 347.
[9] *Ibid.*, pp. 347-49.
[10] *Ibid.*, p. 379.
[11] *Poetics*, 73-75.

argumentation and drama upon the spoken word, he does so grudgingly and without conceding that that is the important thing about them. To put the point in terms of the formal distinctions of his own system, the common relation of both rhetoric and poetics to speaking is, for him, one of their "accidents," rather than the "proprium" which defines their "genus" or "species." He explicitly writes in the *Poetics* that

> . . . Indeed the effect of tragedy does not depend on its performance by actors, and, moreover, for achieving the scenic effects the art of the stage-carpenter is more authoritative than that of the poet.[12]

And his whole treatment of Rhetoric implies a similar attitude toward the dependence of the essence of an argument on its delivery. Aristotle's approach to these topics, therefore, assigns them primarily to fields other than that of speech, thus making this field a mere hinterland of "the intellectual globe."

How, then, does this come about? Surely the answer is not to be found in the cultural peculiarities of the ancient Greeks: The so-called "Homeric epics" were largely the oral, even impromptu, compositions of the wandering bards of early Greece; the tradition of Greek tragedy, notwithstanding Aristotle, is predominantly an oral one; the dialogue form of Plato's "writings" betrays a passionate love of talk, of which the character of Socrates is but a magnificently loquacious symbol; orators such as Pericles received the highest political honors in ancient Hellas; and report has it that even the much criticised Sophists waxed rich by dealing in the art of eloquence. Aesthetically, intellectually, and politically, Aristotle's fellows were most certainly sensitive to the charm and power of the spoken word—so much so, indeed, that when in the course of time St. John came to make the doctrine of Christianity intelligible to them he could find no better way to begin than with the announcement: "In the beginning was the word, and the word was with God, and God was the word."[13] It is well to remember, too, that the vast bulk of Aristotle's so called "writings" are really compilations of his lecture notes. As much as anyone ever has, he himself lived by the spoken word. To understand the little comfort his works give to the speech advocate, therefore, one must look for reasons more deeply rooted in his thinking; and to this end we shall now consider the broad conceptions of the general undertakings of inquiry and education into which Aristotle fitted his studies of rhetoric and poetics.

This is hardly the place in which to go into any of the intricacies of the Aristotelian system, but this much may be noted in passing: In Book VI of the *Ethics,* and in Books VI, XII, and XIII of the *Metaphysics,* where Aristotle gives his most comprehensive accounts of the enterprise of learning, his procedure is based principally on certain distinctions concerning the nature of *the objects in question.* His primary division between "theoretical" and "practical" disciplines is based on a distinction between corresponding objects as "necessary" or "contingent," in that their "causes" can not, or can, be "other than they are." His further division of the former into "metaphysics," "mathematics," and "physics" is based on a further distinction between the first kind of objects as respectively

[12] *Ibid.*, p. 29.

[13] *The Gospel According to John, I, 1,* closely translated from the Greek. The term *logos* in the original of this passage is usually translated as *Word* (Latin. *verbum*) when construed in terms of later theological elaborations. It comes from a Greek verb meaning *to speak,* however, and it can be variously translated in other contexts as *speech, talk, saying, story, explanation, reason,* etc., in approximately that order of semantic complication. The most literal reconstruction of the passage in English is: "In the beginning was speech . . ." etc., but that would be misleading because the English term has not gone through the remarkable evolution of the corresponding Greek one. For present purposes, therefore, *word,* without a capital, best approximates the subtly *interanimated* signification of the original.

"immutable and separable from matter," "immutable and inseparable from matter," and "mutable and inseparable from matter." And his further division of the latter into "wisdom" and "art" is based on a further distinction between the second kind of objects as respectively subject to "doing" and to "making," depending on whether they lend themselves to moral deliberation or to contrivance and production. Thus Aristotle bases his partition of most of the departments of knowledge primarily on what he regards as the "generic differences" inherent in the things with which they deal; and he treats the disciplines dealt with in such works as his *Categoriae, De Interpretatione, Prior* and *Posterior Analytics, Topics,* and *Rhetoric* simply as supplementary techniques for dealing with any of these things. We gather, therefore, that for Aristotle the whole of learning breaks down into the following main divisions:

- 1) *Particular Disciplines* (dealing with special kinds of objects)
  - 1.1) *Theoretical* (objects "necessary")
    - 1.11) *Metaphysics* (objects with "causes immutable and separable from matter")
    - 1.12) *Mathematics* (objects with "causes immutable and inseparable from matter")
      - *Arithmetic*
      - *Geometry, etc.*
    - 1.13) *Physics* (objects with "causes mutable and inseparable from matter")
      - *Mechanics*
      - *Botany*
      - *Zoology, etc.*
  - 1.2) *Practical* (objects "contingent")
    - 1.21) *Wisdom* (objects subject to doing)
      - *Ethics*
      - *Economics*
      - *Politics, etc.*
    - 1.22) *Art* (objects subject to making)
      - *Architecture*
      - *Sculpture*
      - *POETICS, etc.*
- 2) *General Disciplines* (concerning ways of treating of any object)
  - *Logic*
  - *Dialectic*
  - *RHETORIC,* etc.

It will be noted that poetics has a clearly assigned place in this schematism under *Art* (1.22); and there are some grounds for thinking that rhetoric should be placed there with it by defining its business as the *making* of arguments. The difficulty with that, however, is its stronger affinity, in this context, with the *General Disciplines* (2). In defining the project of the *Rhetoric,* Aristotle is constrained by the above distinctions to note that it is "a counterpart of Dialectic; for both have to deal with matters that are in a manner within the cognizance of all men and not confined to any special science."[14] This treatment of it is further strengthened, moreover, by the observation that the means of argument in rhetoric are "enthymeme" and "example" which Aristotle calls "rhetorical syllogism" and "rhetorical induction."[15] Even when he does consider other affinities of rhetoric, it is not to poetics that Aristotle turns, but to politics, in a broad sense including all "practical wisdom," as supplying the occasions of its particular type of argument.[16] Consequently, within the

[14] *Rhetoric,* p. 3.
[15] *Ibid.,* p. 19.
[16] *Ibid.,* pp. 17-19.

framework of Aristotle's definition of the *system* of the sciences and arts, there are two very serious difficulties confronting the definition of the field of speech as one having importance and genuine unity: The very terms of differentiation by which he defines the successive divisions of his general undertaking are such as to make the difference between the spoken and the nonspoken of little significance; and they allocate the topics usually claimed by Speech advocates as peculiarly theirs to fundamentally different parts of the basic enterprise. We must conclude, therefore, that, despite the adoption of Aristotle's *Rhetoric* and *Poetics* in the literature of Speech today, his own treatment of their themes is antithetical to the idea of a field specially concerned with such a literature, and this because of broader considerations to which his thinking about all such matters is previously committed.

III. Francis Bacon on Speech as an "Intellectual Art"

Francis Bacon, however, is another important thinker whose writings deal with both speech and the total enterprise of learning, and his treatment of them illustrates the central thesis of this study in a way much more reassuring to the speech advocate. To remark the contrast where there is most immediate ground for comparison, let us first consider briefly Bacon's treatment of rhetoric. Admittedly, his contributions to the subject, contained principally in Book VI of his work on *The Dignity and Advancement of Learning*, are so trivial that they hardly warrant serious attention as addition to our store of rhetorical science. Yet the discussion which introduces them and relates them to other departments of knowledge is extremely instructive in the present connection. Like Aristotle, Bacon sometimes refers to rhetoric as a kind of popularized logic. "Logic considers reason in its natural state," he writes, "and rhetoric as it stands in vulgar opinion."[17] But unlike Aristotle, he does not thereby imply that rhetoric is merely an inferior kind of demonstration, or that it is primarily anything other than a matter of speech. He introduces it formally as the "doctrine of ornament in speech."[18] To the extent that he considers it as a matter of logic, he treats it as reasoning given voice and addressed to listeners, as is indicated by his imagery where he writes

> . . . the proofs and demonstrations of logic are common to all mankind, but the proof and persuasion of rhetoric must be varied according to the audience, like a musician suiting himself to different ears.[19]

Moreover, he refers to this adaptation of lines of reasoning to different listeners as the "application and variation of speech," adding to its discussion the interesting comment that

> . . . it is certain that the greatest orators, generally, have not this political and social eloquence in private discourse; for whilst they endeavor at ornament and elegant forms of speech, they fall not upon that ready application and familiar discourse which they might with more advantage use to particulars. And it were certainly proper to begin a new inquiry into this subject; we therefore place it among the deficiencies under the title of prudential conversation, which the more attentively a man considers, the higher the value will he set upon it.[20]

Surely there could be no nicer statement of the general point of view of the *modern approach* to speech training as preparation for better participation in the give-and-take of everyday discourse rather than for virtuoso performance on the formal public platform. Conversation which is "prudential" in Bacon's sense is the principal subject matter of speech today. There are some grounds for

[17] Francis Bacon, *On the Dignity and Advancement of Learning* (J. E. Creighton edition, 1900), p. 179.
[18] *Ibid.*, p. 176.
[19] *Ibid.*, p. 179.
[20] *Ibid.*

saying, therefore, that, unimportant as they obviously are in some respects, the parts of Bacon's works devoted to rhetoric are much more significant as contributions to Speech literature than Aristotle's more substantial treatise on the subject.

What, then, makes Bacon's treatment of such a theme so strikingly different from Aristotle's in this fundamental respect? Surely Bacon's age was not one that honored speaking more than Aristotle's; and surely Bacon's many pleas, in such works as his *Novum Organum*, for experiments rather than arguments and for deeds rather than words do not suggest that he was temperamentally more inclined to favor talk than the father of Peripateticism. In view of what was revealed by a similar examination of Aristotle, therefore, let us consider once more the views of the larger projects of inquiry and education to which this particular discipline is incidental.

It will be noted from the outset that, whereas Aristotle's main divisions of the enterprise of learning are determined by an initial distinction as to whether a particular subject matter is in question, Bacon begins by distinguishing certain *capabilities* of the inquirer. The "justest division of human learning," he writes near the beginning of the *Advancement*,

> . . . is that derived from the three different faculties of the soul, the seat of learning: history being relative to the memory, poetry to the imagination, and philosophy to the reason.[21]

This reversed order of going about things connects the chief disciplines which are thus distinguished primarily with their dependence on the development of the corresponding human potentialities as "three distinct fountains of the mind" from which they flow. Its most significant consequence is an initial emphasis on certain *cultivatable human aptitudes* as the primary sources of learning. There is little point in here going into all the details of the ensuing schematism devised by Bacon's resourceful, and often extravagant, imagination. It serves our purpose to note that the partition at which he arrives by following through in the same way can be summarized, in a somewhat truncated form and with only a few main parenthetical notes, as follows:

- 1) *History* . . . (deriving from memory)
- 2) *Poesy* . . . (deriving from imagination)
- 3) *Philosophy* (deriving from intellect)
  - 3.1) *Divine* . . .
  - 3.2) *Natural* . . .
    - 3.21) *Segregate*
    - 3.22) *Congregate* . . .
  - 3.3) *Human*
    - 3.311) *Physiology* . . .
    - 3.312) *Psychology* . . .
    - 3.313) *Intellectual Arts* (deriving from use of understanding and reason)
      - *Invention*
      - *Judgment*
      - *Custody*
      - *TRADITION*
    - 3.314) *Moral Arts* . . . (deriving from use of will, appetite, etc.)

The important thing to note here is how Bacon's successive subdivisions, based on the various ways in which men may make use of their faculties, bring him eventually to the "intellectual art" of "tradition." Through this "traditive doctrine," "delivering, uttering, and communicating such things as are discovered, judged of, and treasured up"[22] is remarked as a major function of man as a rational being, and consequently as a

[21] *Ibid.*, p. 45.
[22] *Ibid.*, p. 162.

major object of study and cultivation. At first, of course, Bacon considers communication in the broadest possible sense. He observes, properly enough, that "whatever may be split into differences, sufficiently numerous for explaining the variety of notions, provided these differences are sensible, may be a means of conveying the thoughts from man to man,"[23] and so he gives a brief account of such devices of expression as hieroglyphics and gestures. Primarily, however, he tells us that the discipline in question "takes in all the arts relating to words and discourse."[24] After dividing it into three parts dealing with "the organ," "the method," and "the illustration or ornamentation of speech and discourse," he analyses "the doctrine of the organ of speech" as "of two kinds, the one having relation to speaking, the other to writing."[25] Thus the direct result of his so dignifying communication develops to be a comparable dignifying of speech as one of its two chief means of realization. The consequences of this are tremendous, for they make the discipline a more comprehensive one than even the most enthusiastic advocate claims it to be today. In his broad understanding of the field of speech, Bacon assigns to it such matters as phonetics, prosody, etymology, and the like not only as they apply to his own language, English, but to languages generally.[26] And most strikingly of all, he observes, under the subheading of "philosophical grammar," that

> . . . It would be a noble kind of grammar, if anyone well versed in numerous languages, both the learned and the vulgar, should treat of their various properties, and show wherein each of them excelled and fell short; for thus languages might be enriched by mutual commerce, and one beautiful image of speech, or one grand model of language for justly expressing the sense of the mind, formed like the Venus of Apelles, from the excellencies of several. And thus we should, at the same time, have some considerable marks of the genius and manners of people and nations from their respective languages.[27]

Bacon's treatment of speech as "traditive doctrine," then, is so comprehensive as to cover, in their most general form, most of the disciplines usually regarded as merely related, and to include as well a broad method of total cultural analysis. He even extends it, indeed, to cover, together with the parallel doctrine of writing, the entire project of education itself; since he takes up the general theory of pedagogy, under the title of "traditive prudence," as nothing other than the "method of speech,"[28] with the result that he places it on a par with rhetoric as primarily a speech project.

It appears, then: (1) that Bacon, unlike Aristotle, approaches a theme such as rhetoric from a genuinely speech point of view because he takes it up in the context of a discussion of speech considered more generally; and (2) that he approaches speech in this broad way from the first because, unlike Aristotle again, he conceives the total enterprise of learning in such a way as to make the distinction between the spoken and the nonspoken significant. Our finding is that the approach to all matters of learning in the light of their relationship to the potentialities of the student and inquirer brings Bacon eventually to consider how men communicate with each other, and hence how they make use of the power of speech which is their chief means of communication. Thus, the way in which a definition of the total enterprise of learning can affect the definition of this particular field is illustrated in a second important instance, but this time with a more favorable resultant view of its scope, unity, and dignity.

[23] *Ibid.*, p. 163.
[24] *Ibid.*, p. 162.
[25] *Ibid.*
[26] *Ibid.*, pp. 165-67.
[27] *Ibid.*, p. 165.
[28] *Ibid.*, pp. 171-76.

IV. Concluding Remarks

May we now infer, from all this, the general conclusion that approaches to the total enterprise of learning which emphasize distinctions of *subject matters* tend to define the field of speech as a trivial one, whereas those which emphasize distinctions as to *cultivatable human aptitudes* tend to define it as an important one of broad proportions? Certainly something of the kind seems to be suggested by this study of Aristotle and Bacon, and certainly the thesis has an inviting plausibility. Yet, with only so much to go on, we should be rash in asserting anything so final. In doing so we should be guilty of what Bacon himself so often decries as "too hasty induction from particulars." The very uncertainty of such conclusions, therefore, is but further evidence of how little we have explored this whole general question of the larger considerations which determine the boundaries of the field of speech. It is but another spur to research into the question of self-definition which workers in the field, more than in most others, must at least clarify, if not finally resolve.

THE RHETORICAL STYLE OF THE COLLECTS IN THE BOOK OF COMMON PRAYER

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THE question of prose rhythm in English was opened in 1912 by John Shelly.[1] Later, Professor A. C. Clark published a lecture on "Prose Rhythm in English,"[2] wherein he accepted Shelly's work and enlarged upon it. After the war, the question was reopened by W. M. Croll, who compared the Latin and English use of *cursus*.[3] In this study, Croll has the following suggestion to make: "The works [Latin Prayers] are singularly rich in rime, alliteration, balance and other figures of sound which form the chief adornments of medieval Latin prose and are used there with more complexity and involution than in any other prose. The echoes of them in the English prayer-book will provide the interesting subject of some future investigation; and it will prove to have important relation to the subject of rhythm itself."[4]

This paper is an attempt to fulfill some of these suggestions of Professor Croll. Medieval and Renaissance prose, however, is full of so many rhetorical devices that limits must be placed on those discussed. This paper, then, will endeavor to show which of the figures of Gorgias were most used by Cranmer in his translation of the collects; and that Cranmer was consciously imitating the Latin style, at times even deliberately imitating the original; but that on the whole he strove more for the effect rather than the literal reproduction of the Latin style. A second object is to suggest a partial reason for the lack of rhythm in the new collects that were written for the 1928 revision of the American prayer-book; the writers of these collects completely ignored the effective use of the figures of Gorgias which was a tradition

[1] John Shelly, "Rhythmical Prose in Latin and English," *Church Quarterly Review*, LXXIV (1912), 81-98.

[2] A. C. Clark, *Prose Rhythm in English* (Oxford, 1913).

[3] W. M. Croll, "The Cadence of English Oratorical Prose," *Studies in Philology*, XVI (1919), 1-55.

[4] *Ibid.*, p. 8.

with the early Church Fathers, and with Archbishop Cranmer.

I

In searching for these figures of sound, the first prayer-book of King Edward VI, 1549, was used.[5] The Latin originals of the collects were taken from *The Annotated Book of Common Prayer*.[6]

The eight figures of Gorgias considered are: 1) antithesis of form; 2) isocolon, or clauses of the same length; 3) parison, or clauses with identical syntax; 4) homoioteleuton, or words with similar ending; 5) epistrophe, or repetition of the same word at the ends of clauses; 6) polyptoton, or words with the same root but with different suffixes and inflections; 7) alliteration; and 8) anaphora, or clauses beginning with the same word. In this paper the figures of homoioteleuton and epistrophe are considered together as homoioteleuton; and the figures of alliteration and anaphora are considered together in the comments as paromoion. It seems logical to consider these figures in pairs, since, when the words constituting the epistrophe or anaphora are unstressed, the effect of the resulting sound pattern is analogous to that produced by homoioteleuton and alliteration respectively.

Difficulties arise at the outset in a work of this nature. Trouble was encountered in deciding whether or not certain expressions in English represent, consciously or unconsciously, figures of speech; or if it is simply impossible to express the ideas in any other words. Examples of this sort of thing are found in expressions common to many of the collects:

". . . geue us grace . . ."
First Sunday in Advent, First Sunday in Lent, Second Sunday after Easter.

". . . graunte thy people grace . . ."
Eighteenth Sunday after Trinity.

"Graunt us the help of thy grace . . ."
Trinity Sunday.

Simply asking God to give grace is such a natural expression that whether or not to include such as these as figures was questionable, but since Cranmer could frame the same thought in other words, such as:

"Lord, we beseche thee to kepe . . . hope of thy heavenly grace . . ."
Fifth Sunday after Epiphany,

". . . (we pray thee) . . . thy bountifull grace . . . may spedily deliver us."
Fourth Sunday in Advent,

all examples of "give us grace," etc., were considered to be alliteration.

On the other hand, a similar appeal is found in collects with "God" at the beginning, followed by "grant" at the beginning of the petition, thus:

"O God . . . graunte us . . ."
Easter Day, the first communion.

"Almighty God . . . graunte unto . . ."
Third Sunday after Easter.

"Almightye God . . . graunte us . . ."
Saints Simon and Jude.

These instances, however, were not considered to be anaphora because the words in question occur so far apart.

Furthermore, the monosyllabic nature of English often makes exact determination of a figure difficult. When the same monosyllable is obviously repeated for the effect of sound, but appears in the middle of a clause, should it be called homoioteleuton or alliteration? And differences in pronunciation between Elizabethan and modern English would have material bearing on the question; the pair of words "never . . . creature" from the collect for St. Mary Magdalene is an example of homoioteleuton when the

[5] *The First Prayerbook of King Edward VI, 1549* (London and Sydney, 1888).
[6] John Henry Blunt, *The Annotated Book of Common Prayer* (London, 1868).

words are given the Elizabethan pronunciation.

All these questions of whether or not a figure of sound was intended by Cranmer have been solved ostrich fashion, by assuming that any such expression is a figure of sound, and that plain necessity in prose writing doesn't exist.

In several of the Latin collects this rule was broken because it was obvious that the Latin writer deliberately avoided homoioteleuton:

". . . benignus illustra . . . illuminata doctrinis . . ."
St. John Evangelist.

". . . tuae charitatis infunde . . . tuae facias pietate concordes."
Quinquagesima.

". . . gloriam agnoscere . . . adorare Unitatem . . ."
Trinity Sunday.

By reversing the final two words in each of these, perfect examples of homoioteleuton at the ends of clauses would exist.

The following table summarizes the occurrences of the figures of Gorgias in both the Latin and English collects:

	Antithesis	Parison	Isocolon	Homoioteleuton	Alliteration	Polyptoton	Total
Figures in Original English	2	7	4	50	27	10	100
Figures in Translation	10	15	27	121	87	18	278
Figures in Latin	6	17	22	229	51	36	361
Total	18	39	53	400	165	64	739
Coincidences	2	8	14	9	5	3	41

From this tabulation, it can be shown conclusively that Cranmer was consciously imitating the Latin style. Twenty of the English collects, written especially for the English prayer-book and serving as a control, use the figures 100 times. Since these artificial devices couldn't occur that frequently by accident, they must have been deliberately written. These collects, furthermore, give an indication of Cranmer's favorite figures: homoioteleuton occurs 50 times, alliteration 27, and balanced clauses 9.

In the collect for St. Mary Magdalene's Day, there are four examples of homoioteleuton:

MERCYFUL father, geue us grace, that we neuer presume to synne thorough the example of any creature; but if it shall chaunce us at any tyme to offend thy diuine maiestie; that then we may truely repent, and lament, the same, after the example of Mary Magdalene, and by lyuely fayth obtain remission of all our sinnes.

And again in the collect for Saint John the Baptist's Day we find four examples:

ALMIGHTIE God, by whose prouidence thy seruante John Baptiste was wonderfully borne, and sente to prepare the way of thy sonne our sauiour, by preaching of penaunce; make us so to folowe his doctrine and holy lyfe, that we may truely repent accordyng to his preaching; and after his example constantly speake the trueth, boldly rebuke vice, and paciently suffre for the truethes sake; through Jesus Christe our Lorde.

The collects, furthermore, are rich with examples of other figures, but for the sake of brevity the figures not under immediate consideration in these and in ensuing examples are not discussed.

Alliteration is used more than once in each of six of these prayers, occurring three times in the collect for the First Sunday in Lent:

O LORD, which for oure sake dyddeste faste
fortye dayes and fourtie nightes; Geue us
grace to use such abstinence, that, our fleshe
beyng subdued to the spirite, wee maye euer
obey thy Godlye mocions in righteousnesse,
and true holinesse, to thy honoure and
glorye.

Since eight of these twenty collects written originally by Cranmer contain instances of either isocolon or parison, we may conclude that Archbishop Cranmer was also partial to balanced clauses. The collects for St. Peter, St. John the Baptist, and the First Sunday after Easter are interesting, for they show both figures in the same collect; the collect for St. Peter's Day will serve as an example:

ALMIGHTIE God, which by thy sonne Jesus Christe haste geuen to thy Apostle saincte Peter many excellente giftes, and commaundeste *him earnestly to feede thy flockes;* make, wee beseche thee, all *bishops and pastors diligently to preache thy holy woorde* and the *people obediently to folowe the same,* that they maye receiue the crowne of euerlasting glory.

Here parison occurs as indicated by italics.

From these examples it can be clearly seen that the Latin style has carefully been imitated, but not reproduced, for there is no Latin original. It is also apparent that Cranmer's favorite figures are homoioteleuton, alliteration, and balanced clauses. This will be more clearly brought out when Cranmer's translations are compared with the Latin originals.

An analysis of the translations shows to what extent the English prayers follow the Latin originals. In these 64 collects there are 278 English and 361 Latin figures. When these numbers are broken down to those for individual figures of sound, we can see that Cranmer's favorite figures are still homoioteleuton, alliteration, and balanced clauses.

Homoioteleuton was found 121 times in English and 229 times in Latin. This great difference is to be expected because of the respective characteristics of the languages. Many inflections in Latin offer much more opportunity for words to have similar endings. In fifty-eight of the Latin collects, homoioteleuton occurs more than once; the maximum is found in two collects and is nine times; and fourteen contain the figure five or more times. The collect for Holy Innocents' Day is interesting not only because it contains nine illustrations of homoioteleuton, but because it contains a parison that is directly imitated in English; this imitation will be referred to later.

Officium
Ex ore infantium Deus et laetentium perfecisti laudem: propter inimicos tuos.

Oratio
Deus cujus hodierna die praeconium innocentes martyres, non loquendo sed moriendo, confissi sunt, omnia in nobis vitiorum mala mortifica, ut fidem tuam quam lingua nostra loquitur, etiam moribus vita fateatur. Qui cum Deo Patre.

Homoioteleuton occurs more than once in thirty-nine English collects; the maximum frequency is five, and this frequency occurs only once. Since Cranmer's use of homoioteleuton, however, was fully discussed in the consideration

of his twenty original collects, further discussion is not essential here.

Before leaving the discussion of homoioteleuton in Latin and English, mention of a special use of the figure should be made. Frequently in Latin the ends of two successive words, although different, correspond to the ends of a succeeding pair of words. Croll has called this usage "transverse homoioteleuton." Many examples can be found in Latin; the parison found in the collect for the fifth Sunday in Lent is strengthened by having the corresponding words in each clause form a homoioteleuton: "ut te largiente regatur in corpore, et te servante custodiatur in mente." Further examples of transverse homoioteleuton in Latin are:

". . . te inspirante . . . te gubernante."
Fifth Sunday after Easter.

". . . benignus exaudi . . . quibus supplicandi."
Third Sunday after Easter.

". . . te Rectore . . . te Duce."
Fourth Sunday after Trinity.

In spite of the comparative weakness of English for homoioteleuton, Cranmer manages to write several of the transverse variety in his collects:

". . . thynges temporall . . . thynges eternal."
Fourth Sunday after Trinity.

". . . loue thee . . . loue towards thee."
Sixth Sunday after Trinity.

". . . that which thou doest . . . that which thou doest."
Fourteenth Sunday after Trinity.

The last example shows how an English parison can be strengthened by homoioteleuton, even if the homoioteleuton isn't as clear cut as in the Latin examples.

If there is a preponderance of homoioteleuton in Latin, we find a preponderance of alliteration in English. Cranmer uses the figure eighty-seven times, while his originals use it only fifty-one times. This difference also can probably be explained by the inherent natures of two different languages. Alliteration appears to be germaine to English; it has been used effectively by English-speakers from Beowulf to Fibber McGee, so the frequency of alliteration in the collects appears to be in the stream of English tradition. By considering alliteration and anaphora together we find that the combined figures are found more than once in twenty-three English prayers, and the most they are used is five times in one of the collects. The collect for the Fifth Sunday after Easter has paromoion occurring five times, and shows a complex usage of anaphora and alliteration:

LORDE from whom all good thynges do come; graunte us, thy humble seruauntes, that by the holy inspiration wee maie thynke those thynges that bee good, and by thy mercifull guydyng maye perfourme the same, thorow our Lorde Jesus Christ.

The alliterations occur at "good . . . graunte" and at "thynke those thynges that" with the *th* aspirated on "thynke . . . thynges" and voiced on "those . . . that." One anaphora is found in "thy humble . . . thy holy," and the other in "by thy holy . . . by thy mercifull," in which "by thy holy" does double duty. The previous discussion of alliteration in English should make further consideration in this place unnecessary.

In Latin, only eight of the collects show more than one alliteration, one of which shows three and the others two. The collect for the Eleventh Sunday after Trinity contains, besides the two examples of alliteration, two of homoioteleuton, and one of polyptoton:

DEUS, qui omnipotentiam tuam parcendo maxime et miserando manifestas; multiplica
1 1 1 1
super nos gratiam tuam, ut ad tua promissa currentes, coelestium bonorum facias esse
2 2
consortes.
2

The collect for the ninth Sunday after Trinity contains two alliterations:

Largire nobis, quaesumus, Domine, semper
1
spiritum cogitandi quae recta sunt, propitius,
1
et agendi; ut qui sine te esse non possumus,
secundum te vivere valeamus. Per Dominum.
1 2 2

The fact, as disclosed in the preceding table, that Cranmer actually used more balanced clauses for his translations than he found in the original Latin is convincing evidence that the balanced sentence is one of his favorite figures. This coupled with the further fact that on the whole Cranmer used fewer figures than he found in Latin leads to the conclusion that Cranmer was not striving to imitate the Latin figures. He merely strove to capture the Latin style in his English phrases. If the imitation of the Latin was only due to familiarity with Latin liturgies, and unconsciously or accidentally applied, the difference in such artificial figures would have been much greater.

There is another method of attack to show that the English is not a rigid imitation. It can be determined whether any of the figures correspond, both as to the kind of figure and where it is used. Of the 639 figures found both in Latin and English, only 41 show correspondence. Of these one or two show very careful attention to direct imitation: in the collect for the Fourth Sunday after Trinity, referred to above, we have this in English: ". . . without whom nothing is strong, nothing is holy." The entire Latin collect is worth quoting because it contains further examples of homoioteleuton and another parison:

PROTECTOR in te sperantium Deus, sine quo nihil est validum, nihil sanctum; multiplica super nos misericordiam tuam, ut te Rectore, te Duce, sic transeamus per bona temporalia, ut non amittamus aeterna.

The parison in question is ". . . sine quo nihil est validum nihil sanctum," wherein anaphora and parison have been exactly imitated by Cranmer.

Again, in the collect for Holy Innocents' Day, already quoted in Latin, we find this same imitation: ". . . not in speaking, but in dying"; while in the Latin ". . . non loquendo, sed moriendo" is found. This shows imitation of parison, and a direct imitation of homoioteleuton.

Further direct imitation is seen in the collects for the Fourth Sunday after Trinity where the Latin ". . . id amare quod praecipis, id desiderare quod promittis" and ". . . ibi nostra fixa sint corda ubi vera sunt gaudia" are translated by Cranmer thus: ". . . that they may love the thyng, which thou commaundest, and desire, that which thou doest promes," and ". . . our hearts may surely there be fixed, whereas true ioyes are to be found."

II

This study raised the question: Have revisions of the prayer-book shown a difference in the number of figures used? A brief study of the American prayer-book, revised in 1928, has been revealing. Nelson Crawford,[7] writing in the *American Mercury* for May, 1929, pointed out that in spite of many competent authors who are Episcopalians, unskilled men were allowed to write the new collects. In his article, Crawford does not say in objective terms just what is wrong. In reading over eight of the new prayers, however, it was found that much is wrong. The rules for the collect form have been violated; there is disregard for rhythm, and, specifically, in the eight prayers there are only thirteen of the figures of Gorgias to be found.[8] This

[7] Nelson Antrim Crawford, "The New Book of Common Prayer," *American Mercury*, XVII (1929), 66-67.

[8] *The Book of Common Prayer . . . in the United States of America* (Milwaukee: Morehouse Publishing

is an average of 1.66 figures per collect, while the average in the King Edward prayerbook is 4.50 per collect. Such an average as in the American prayer-book could be attained purely by coincidence. The following table indicates how the figures were distributed:

Antithesis	Parison	Isocolon	Homoioteleuton	Alliteration	Polyptoton	Total
0	3	1	7	2	0	13

Figures from the 1928 prayer-book

A typical example of the use of the figures of Gorgias in the 1928 prayer-book is found in the prayer, "For Our Country," which is quoted in part:

Bless our land with honorable industry, sound learning, and pure manners. Save us *from* violence, discord and confusion; *from* pride and arrogancy, and *from* every evil way.

The anaphora is indicated by italics; and the series ". . . honorable industry . . . pure manners" might be called parison, while ". . . from violence . . . evil way" includes three examples of parison. Farther down in the same prayer parison is again illustrated in the phrases indicated by italics:

In the time of prosperity, fill our hearts with thankfulness, and *in the day of trouble*, suffer not our trust in thee to fail. . . .

This prayer, containing approximately 150 words, was selected for quotation here because it contains more figures than any of the other modern prayers; it contains four figures. From the 1549 prayer-book, the collect for the second communion on Christmas Day was selected purely at random, and in its fifty some odd words, Cranmer also includes four figures. The figures are an example of homoioteleuton at ". . . geuen . . . begotten . . . sonne . . . children . . . adoption"; another example of homoioteleuton is found at ". . . oure nature . . ."; an alliteration on ". . . bee borne . . ."; and, finally, ". . . to take . . . upon hym" and ". . . and this daye . . . pure Vyrgyn" are an example of isocolon. The entire collect at the second communion on Christmas Day follows:

ALMYGHTYE God, whiche haste geuen us thy only begotten sonne to take our nature upon hym, and this daye to bee borne of a pure Vyrgyn; Graunte that we beyng regenerate, and made thy children by adoption and grace, maye dailye be renued by thy holy spirite, through the same our Lorde Jesus Christe who lyueth and reygneth &c.

These facts lead to the obvious conclusion that the figures of Gorgias meant very little to the writers of the 1928 prayers and collects.

The conclusion receives further support from an examination of three prayers that were altered for the 1928 prayer-book. Even as Cranmer found that doctrines made it necessary to write collects for the various Saints' Days, so the men who revised the prayer-book in 1928 found that modern doctrine made some changes necessary and they altered, among others, the prayers "For a Sick Person," "For a Person Under Afflictions," and "For Prisoners." In making the doctrinal changes, the revisors destroyed several figures of Gorgias which are found in the unaltered prayers.

These prayers, furthermore, were written at an early enough date to come within the tradition of Renaissance rhetoric; they all appear in the American prayer-book of 1789, and they were not changed until the revision of the American prayer-book in 1928. The antece-

Co., no date). The collects examined were those for the Second Sunday after Christmas, p. 106; Dedication of a Church, p. 259; Ember Days, p. 260; Rogation Days, p. 261; Fourth of July, p. 263; At a Marriage, p. 267; For Courts of Justice, p. 35; For Our Country, p. 36.

dents of the prayers, moreover, can be traced to still earlier books. The "Prayer for a Sick Person" is taken almost entirely from the two prayers found near the beginning of "The Order for the Visitation of the Sick" from the 1549 English prayer-book. The prayer "For a Person Under Affliction" was drawn largely from the Litany, the second prayer in the "Visitation of the Sick," the blessing from that office, and the "Prayer for all Conditions of Men."[9] The prayer, "For Prisoners," was adapted from the Irish prayer-book of 1711. The 1928 revision of the American prayer-book, then, not only eliminated figures of Gorgias, but eliminated figures that were composed when the original beauties of the book were formed.

The prayer, "For a Sick Person," in the 1892 revision of the American prayer-book follows:

O FATHER of mercies and God of all comfort, our only help in time of need; look down from heaven, we humbly beseech thee, behold, visit, and relieve thy sick *servant*, for whom our prayers are desired. Look upon *him* with the eyes of thy mercy; comfort *him* with a sense of thy goodness; preserve *him* from the temptations of the enemy; give *him* patience under *his* affliction; and, in thy good time, restore *him* to health, and enable *him* to lead the residue of *his* life in thy fear, and to thy glory. Or else give *him* grace so to take thy visitation, that after this painful life ended, *he* may dwell with thee in life everlasting; through Jesus Christ our Lord. *Amen.*

The alteration omits the words "Look down from heaven, we . . . ," thus destroying an anaphora with "Look upon *him* . . ." in the following sentence. It also omits "Or else give *him* grace so to take thy visitation, that, after this painful life ended. . . ." This omission completely eliminates the alliteration, ". . . give *him* grace . . . ," and spoils the polyptoton on "visit," in the first sentence, and "visitation."

Similar alterations in the other prayers mentioned omit similar figures of Gorgias. This group of prayers gives further evidence to support the conclusion that the figures of Gorgias were disregarded in the 1928 revision of the American prayer-book. It has also been shown that the modern prayers and collects are less beautiful because of this disregard. Perhaps, if some zealous Churchmen should study a little more English literature, the sonorous tradition of the prayer-book would better be kept pure.

[9] William McGarvey, *Liturgiae Americanae* (Philadelphia, 1907), p. 174.

"PRIVATE JOHN" ALLEN: A HUMORIST IN POLITICS[1]

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THOSE who are interested in studying the place of humor in public address are referred to the speeches of "Private John" Allen, a Congressman from Mississippi from 1885 to 1900. It has been said of Allen that he kept the House of Representatives awake for six-

[1] This article was suggested by a short statement about Allen's effectiveness as a humorous speaker in the autobiography of former Speaker Champ Clark, *My Quarter Century in American Politics* (Chicago, 1925). Since no information about Allen could be found in the usual indexes, the search for material began with a survey of the *Congressional Directory* and the *Congressional Record*, augmented by letters to Congressman John E. Rankin of Mississippi, William D. McCain, director of the Mississippi Department of Archives and History, and Florence D. Hellman, chief bibliographer of the Library of Congress. These inquiries directed me to some biographical sketches and, particularly, to some of Allen's living friends and admirers, who have given me invaluable help by their willingness to answer many specific questions. I am especially indebted to General Charles G. Dawes, Judge R. V. Fletcher, Mr. S. J. High, and Judge Allen Cox, who read the manuscript before it was submitted for publication.

teen years. Any one who will look through the volumes of the *Congressional Record* from the 49th to the 57th Congresses can readily believe that this statement is correct. Throughout most of the Allen speeches are such comments as "Laughter," "Applause," "Renewed laughter and applause," "Great laughter and applause," and "Prolonged laughter and applause." Once in a while, when the presiding officer announced that Allen's time had expired, cries of "Go on! Go on!" are recorded, which indicate that the gentleman from Mississippi had talent of an unusual order.

The New York *Sun* wrote in 1885 that "nobody could throw the House into such genuine fits of merriment as John Allen."[2] A Washington correspondent of the Tupelo (Mississippi) *Journal* wrote in 1888 that "it takes only an announcement that Mr. Allen is to speak to bring every present member to his seat, fill the press gallery with correspondents, and rivet the attention of everybody upon the witty member from Mississippi."[3] The Jackson (Mississippi) *Clarion Ledger* wrote in 1896 that "Mr. Allen is one of the finest stump speakers in the country. He never fails to capture the crowd."[4] The Memphis *Appeal Avalanche* wrote in 1889 that Allen was "one of the readiest debaters in the House."[5] The Memphis *Commercial Appeal* wrote in 1917 that "he never spoke to empty benches, and the 'applause and laughter' was not written on the record as a matter of form, but because of genuineness."[6] That Allen put his humor to good use is shown in the comment by Judge James H. Neville: "I have heard some of the greatest men in the United States, and I say, with all sincerity, that, in my opinion, on the hustings he was the greatest debater that Mississippi ever saw."[7]

Many people who heard Allen still remember his effectiveness as a speaker: R. V. Fletcher, now vice-president and general counsel of the Association of American Railroads; S. J. High, manager of High's Insurance Agency at Tupelo; George E. Allen, vice-president of the Home Insurance Company; W. Norwood Brigance, professor of speech in Wabash College; Allen Cox, United States District Judge, Baldwyn, Mississippi; Charles G. Dawes, formerly vice-president and ambassador to Great Britain. General Dawes, who frequently heard Allen as a speaker at the dinners of the Gridiron Club of Washington, D.C., through the years 1898 to 1901 inclusive, writes:

> No one who had continued opportunity over the years to know and hear John Allen ever recognized anybody else as superior to him in the matter of the humorous illumination of any line of thought. . . . At the turn of the century the four best speakers (so regarded) who regularly attended the dinners of the Gridiron Club, were Senator Chauncey Depew, the Chinese Minister Wu Ting Fang, Senator Tom Carter of Montana, and John Allen. . . . Of these after dinner speakers the Gridiron audiences without doubt ranked John Allen as the first.[8]

The record is fully as impressive as the testimony. The report of his first speech, about five minutes in length, is interpolated in four places with the word "Laughter," and ends with "Applause." From that time on, as shown by the *Record*, he was the leading humorous speaker of the House.

Allen as a Quick-Witted Debater

Allen was in Congress with some able men: William Jennings Bryan, Champ

[2] Quoted in the Tupelo *Journal*, March 25.
[3] May 18.
[4] October 8.
[5] Quoted in the Tupelo *Journal*, May 25. (This and the preceding citation are from Caroline Cochran, *The Congressional Career of Private John Allen* [M.A. Thesis, Vanderbilt University, 1938].)
[6] *Congressional Record*, October 31, vol. 56, pt. 8, p. 7868.
[7] *Ibid.*, p. 7869.
[8] Letter to the author, November 28, 1941.

Clark, Joe Cannon, S. S. Cox, A. M. Dockery, Jonathan Dolliver, and others—but no one could outwit him in debate. His famous colloquy with Samuel S. ("Sunset") Cox of New York on the eight-hour law is an outstanding example. Cox was one of the few men who could hold his own with Allen, and for several pages in the *Record* the two men engaged in vigorous sparring.[9] Even more famous, however, is a quick-witted reply that he made in his first Congressional campaign, a rejoinder that not only gave him a life-long nickname, but also no doubt contributed to his winning a seat in the lower house. On one occasion the three candidates for the Congressional seat spoke on the same program. When one of the speakers, General Tucker, appealed for votes because of his war record as a Confederate general, and described in some detail the nights he had spent in his tent at field headquarters, during rain, wind, and snow, John Allen retorted that he was the picket who had stood guard over the general. "Now all of you who were generals and had privates stand guard over you while you slept," he continued, "vote for General Tucker; and all of you who were privates and stood guard over the generals while they slept, vote for Private John Allen."[10] From that moment on Allen had the title of "Private John," and his reputation grew so rapidly that when later he came to Washington he found it necessary to explain to his fellow representatives, with great show of seriousness, that he was not the only private in the Confederate army.

Allen's ready wit showed to greatest advantage on the floor of the House, because he could capitalize on those parliamentary annoyances that are usually handled in routine fashion by less imaginative speakers. A chairman who was slow to recognize him was humorously rebuked as follows:

> It has occurred to me this morning, and I believe this impression is shared by other members of the House, that there is a disposition on the part of somebody (of course I will not make any imputation against the chair), to suppress my impassioned oratory. [Great laughter.][11]

A member who asked Private John to yield for a question might be answered bluntly, "I hope the question makes more sense than those the gentleman usually asks," or whimsically, "Yes, sir, I will yield for two of them," or, when he was in his best form, "I have but little time. I can only yield for applause. [Great laughter and applause.]"[12] Democrats who forgot the golden rule of politics that it is better to help your friends than to love your enemies—who overdid their sense of fairness by voting against a Democratic measure—were gently chided as follows:

> It reminds me of something that happened when I was district attorney. . . . At our first court after my election in Itawamba County the grand jury found a great many bills for selling whisky without license. I had prosecuted a great many of them to conviction and the judge had fined them heavily. When the court was over and we were going to start back through the country to the railroad, the judge wanted a bottle of whisky to cheer him on his ride, and he sent me to get it for him. [Laughter.] I went back and reported to him that I could not get it: that the men who had whisky said that we had been so severe on them that they would never sell or give any more to anybody. The judge looked at me reflectively and said: "Well, John, don't you think we have rather overdone the thing?" [Laughter and applause.][13]

On occasion members were warned in

[9] *Congressional Record*, March 20, 1888, vol. 19, pt. 3, pp. 2279 ff.

[10] Quoted in Dunbar Rowland, *History of Mississippi* (Chicago, 1925), but it is a well-known story that is found in many other sources.

[11] *Congressional Record*, May 29, 1886, vol. 17, pt. 5, p. 5079.

[12] *Ibid.*, February 12, 1887, vol. 18, pt. 3, p. 80.

[13] *Ibid.*, April 21, 1892, vol. 23, pt. 8, pp. 250-51.

advance of the calamity that would befall them should they oppose an Allen-supported measure:

> I know there are some pretty low-down men in this House [laughter], but I want to see if there is one so low, one who has so far forgotten what is due to himself, who has so little respect for his own reputation, as to say "No." [Renewed laughter.][14]

Audiences which had previously displayed a lack of interest in the debate, might be reprimanded in a vein such as the following: "Mr. Chairman, I desire to say to those present that their perfect attention will not embarrass me in the least."[15] And finally, if the chairman cut him short, he might take note of the interruption in some such fashion as the following:

> That is a pity [great laughter], for I had many other things of great interest to say, but as my time has expired, and not wishing to further interrupt the proceedings of the committee, I will retire to the cloak-room to receive congratulations. [Prolonged laughter and applause.][16]

Sam Clemens once said that a speaker can not make a humorous speech if he lacked confidence in himself, or if he was afraid of the occasion or the audience. Allen was never overawed by Congress. In a speech during his first term, he said:

> The House . . . seems to be unwilling to vote . . . until it has had further light. It is waiting for something, and, sir, I am impressed with the belief that it is unwilling to act on so important a measure until I have been heard from. [Laughter.][17]

Two years later, discussing the United States as a land of great opportunity, he referred to his own election to Congress, saying:

> As I stand upon this dizzy height to which I have climbed [renewed laughter] and look around me, I must confess to a feeling of astonishment as to how a great many of you gentlemen have got up here with me. [Renewed laughter.][18]

Allen's wit spared no one because of rank or position. Sometimes he was very firm with an opponent, but never bitter nor caustic.

Allen as a Story Teller

Allen's vast fund of illustrative anecdotes and his skill in telling them is another distinguishing characteristic of his humor. His son-in-law, S. J. High, writes:

> He had a wonderful memory for remembering good jokes. . . . His great success as a wit and humorist was due to the fact that he could successfully tell a joke. . . . Mr. Allen was best as a humorist when sitting around in a crowd of congenial friends, each one taking part in the conversation telling jokes, and the various jokes of the others would remind Mr. Allen of some good ones he had heard.[19]

Allen's effective use of anecdote is well illustrated in his speech in the disputed election case of *Carmack v. Patterson* in 1898. Both men claimed to have won the right to represent the Tenth Congressional District of Tennessee, but sentiment strongly favored returning Colonel Josiah Patterson, who, having previously served in the House, had won many friends. During the debate Colonel Patterson read a long speech setting forth the reasons why he should be seated, especially taking care to point out that he had always been a good Democrat.

Private John in his reply completely deflated Colonel Patterson's claims of party loyalty. "The trouble with Uncle Josiah," Allen declared, "is that he is like one Negro I heard talking to another once. He said: 'The trouble with you, Mose, is, you argify and argify, but

[14] *Ibid.*, March 3, 1887, vol. 18, pt. 3, p. 2697. See also the conclusion of the "Fish Hatchery for Tupelo" speech, most recently reprinted in W. Hayes Yeager, *Effective Speaking for Every Occasion* (New York, 1940), pp. 341-47.

[15] *Congressional Record*, May 12, 1888, vol. 19, pt. 5, p. 4065.

[16] *Ibid.*, February 12, 1887, vol. 18, pt. 3, p. 80.

[17] *Ibid.*, May 29, 1886, vol. 17, pt. 5, p. 5079.

[18] *Ibid.*, December 12, 1888, vol. 20, pt. 1, p. 211.

[19] Letter to the author, December 5, 1941.

you don't never locate.'" He pictured Patterson going throughout the country, now "argifying" for Bryan, now "argifying" against him. He described Patterson's stunt of holding up a silver dollar, saying to his audience, "My fellow citizens, there she is; look at her—never disgraced but twice in the history of the world; once by Judas Iscariot, the other time by the Republican party." That speech, continued Allen, would now have to be amended, for it would now have to be said that silver had been disgraced three times—"first by Judas Iscariot, next by the Republican party, and last by Josiah Patterson. [Laughter.]" He ended with the story of the Irishman and the Jew, who were out rowing in a boat, when the Jew happened to say that he did not believe in the divinity of Christ.

> The Irishman, who was a very devout believer, threw him overboard, and catching him by the hair of the head, "socked" him under the water. He brought him up and said, "Now do you believe in the Lord Jesus Christ?" The Jew said, "No, I don't believe." He put him under the second time and asked the same question. "No, I can't believe," said the Jew. He socked him under again, and after keeping him under a long time, brought him up and said, "Now do you believe in the Lord Jesus Christ?" The Jew's breath was almost gone and he could scarcely speak; could just whisper and say, "Yes, I believe." "Well," said the Irishman, "damn you, I'll drown you now while you are in the faith," and he sent him down to the bottom. [Laughter and applause.][20]

The application of the story was masterful. To the Republicans in Congress he pointed out that since Colonel Patterson was now practically a Republican, they ought to put the finishing touches on him while he was in the faith, and put the ax to his political career. He then told a story illustrating the type of funeral sermon that might be preached over Patterson's political corpse, and ended by appealing to all of the good men in the Republican party—"of course," he added, "I know there are not very many"—to do justice in this case.[21]

Another story which is highly characteristic of Allen, and which has been related by some of his admirers, concerns a time when he had made one of his infrequent speculations in cotton. Judge R. V. Fletcher tells the story as follows:

> On one occasion when . . . the price had been going down steadily, . . . Mr. Allen was walking down the street with an intimate friend, in a rather gloomy and morose mood. While they were walking along, they encountered one of these talkative, profusely glib individuals who knew Mr. Allen slightly, but who might be expected to overdo the warmth of his greeting, . . . and who went on with a lengthy chatter about personal matters, much to Mr. Allen's disgust and discomfort. Mr. Allen's replies were monosyllabic. After they parted, Mr. Allen walked about a block without saying anything and then turning to his friend who was accompanying him, he said, "You know, I didn't like that fellow very much when cotton was high."[22]

Allen's Use of Personal Reference

Of all the characteristics of Allen's humor, the most distinctive and individual is his frequent whimsical reference to his own attributes and accomplishments. In his Congressional speaking he frequently began by referring, with great irony, to his colossal ability as a speaker; and always the House would roar with laughter. For example, he would declare with great modesty that he "had no de-

[20] The proceedings can be found in the *Congressional Record* for April 22, 1898. Allen's speech is given in vol. 31, pt. 8, Appendix, pp. 453 ff.

[21] It should be added that the speech was highly successful. Patterson, whose election had been practically conceded, was thrown out, and Carmack returned as the new Representative from Tennessee.

[22] Letter to the author, November 12, 1941. The story is also related in a slightly different version in a letter to the author from General Dawes, *op. cit.* As the St. Louis *Republic* wrote, "Private John can in a parable soon convince the American people that the Republic is safe and the Democratic party that it has not broken a bone." (Quoted in Tupelo *Journal*, Aug. 25, 1893.)

sire" by his "fervid and persuasive eloquence" to persuade the House to adopt any hurtful measure.[23] He would speak of the "great demand for my tariff speeches throughout the whole country."[24] He would take notice of the fact that "there has been some criticism . . . that so prominent a figure as I in American politics have not spoken out and declared for war before this."[25] He would declare that during a certain campaign he delivered "some of the most powerful and convincing speeches that ever fell from human lips."[26] When, in the debates on the silver issue, some of the members carefully explained that they were not experts, Allen, with his unfailing modesty, rose and said: "Mr. Speaker, most of the gentlemen who have addressed the House in this debate have disclaimed being financiers or political economists. Sir, I am both."[27] Yet he was equally ready to tell a story on himself, as in the following account of a political meeting at which he was one of the speakers:

> After I had spoken, the crowd called for Jake Cummings, a long, black, sleek, old negro carpenter, who lives in Tupelo, and Jake's speech ran about this way: "Well, gentlemen, it's gittin' kinder late, and I don't know as it's necessary for me to say anything. You's heerd Mr. Taylor and Mr. Anderson on the gen'l politics of the day. They's tol' you what sort of a man Blaine is and what sort of a man Cleveland is. It don't look to me like no honest man ought to have any trouble in picking out de fittenest man of them two; and then you's heerd Mr. Allen on hisself, and he has ricommended hisself so much higher than any of the rest of us kin ricommend him, it ain't worth while for me to say nothing about him. [Laughter.][28]

Throughout his Congressional career, Allen had a special group of ideas which he continually exploited with great humorous effect. Whenever he mentioned his unusual talent for speech making, his colossal personal fortune, his dauntless courage, his brilliant military career, or his campaigns for office, he invariably brought laughter from his audience. He took great pains to inform the House on every possible occasion that he came from Tupelo, Mississippi, and made frequent reference to Tupelo schools, Tupelo climate, and Tupelo politics.[29]

Characteristics of Allen's Delivery

Allen's manner of delivery unquestionably added much to the humor of his speeches. Day Thorpe, of the Bethesda (Maryland) *Journal* writes:

> He spoke in a loud, clear voice, although with a decided drawl. In the House, he was in the habit of perambulating up and down the aisles and in between the seats on both his own side and the Republican side while he was in the process of making his speeches. This mannerism caused considerable laughter among his colleagues.[30]

Judge Fletcher, who has heard Allen speak many times, describes him as follows:

> I have a very distinct recollection of his style and manner. He was a man about five feet ten inches tall, I should say, and weighed probably two hundred pounds. He was not obese in any sense, although he gave you the impression of being a well-fed individual. He was never conspicuous in his dress, although his linen was always immaculate and his clothes gave some evidence of care. He

[23] *Congressional Record*, May 29, 1886, vol. 17, pt. 5, p. 5079.
[24] *Ibid.*, August 8, 1888, vol. 19, pt. 8, p. 7362.
[25] *Ibid.*, January 28, 1892, vol. 23, pt. 1, p. 654.
[26] *Ibid.*, April 22, 1898, vol. 31, pt. 8, Appendix, p. 455.
[27] *Ibid.*, August 26, 1893, vol. 25, pt. 1, p. 100.
[28] *Ibid.*, April 22, 1898, vol. 31, pt. 8, Appendix, p. 453.

[29] The foregoing analysis of Allen's humor should be supplemented by the reading of some of his complete speeches. Among the best known are: the debate with "Sunset" Cox on the eight-hour law; the "Contested Election Case—*Patterson v. Carmack*"; and the "Fish Hatchery for Tupelo" speech. All of these have been previously mentioned. The "Fish Hatchery for Tupelo" speech should be compared and contrasted with Proctor Knott's famous oration on "The Glories of Duluth." Still another well-known speech is his "The Expense of Burying a Congressman," delivered during his first term in Congress.
[30] Letter to the author, November 18, 1941.

wore a mustache, but otherwise he was clean-shaven.

He had the face of a humorist. I mean by that that he had the faculty of controlling his features so that he never laughed at his own jokes, but maintained a straight face at all times. He was far from being a handsome man, though he was striking in appearance and there was really a good deal of power manifest in his rugged features. . . .

He rarely raised his voice above a conversational tone unless it was necessary to talk louder in order to make his audience hear. He used very few gestures and he always spoke in a conversational manner, with great ease and without apparent effort.[31]

Mr. Allen spoke with a decided drawl. This manner of speech was not attributable alone to the fact that he was a Southerner. It was perhaps more the result of his reputation as a humorist and the spice and sparkle of his discourse were flavored by his habitual drawl, which gave an air of careless indolence to what he was saying. I am not sure that I would say that he was an effective speaker beyond his extraordinary capacity for humor.[32]

Methods of Preparation

Humorous speakers have used various methods of preparing their speeches. Mark Twain wrote out, memorized, and carefully rehearsed what he had to say; Chauncey Depew prepared his after-dinner speeches an hour or so before he was scheduled to appear, unless the occasion was of unusual significance, and usually modified his speech as he listened to the speakers that preceded him. Allen probably did not spend much time in specific preparation of his speeches. Judge Fletcher writes: "I do not think he read extensively beyond the newspapers and special material which might come to his attention bearing on a subject in which he was interested."[33] Mr. High writes that he "did not write out his speeches. He withdrew to a quiet place, thought them out, and if any statistics were to be used, of course he wrote those out, but he was what is known as an extemporaneous speaker."[34] Allen's speeches contain some internal evidence to indicate that he realized the necessity of preparation.[35] His inexhaustible fund of illustrative anecdotes has already been mentioned. In many instances, the preparation of a speech might consist simply of the working out of a line of thought and the recalling of appropriate supporting illustrations.

Theory of Humor

Did Private John Allen have a theory of humor? So far as I can discover, none. Mr. High writes on this point: "He had no 'pet ideas' about what would make audiences laugh, except a good joke, well told. . . . As far as my recollection goes, Mr. Allen never discussed the art of humor or the art of speaking." He writes that Allen was an admirer of Mark Twain, and also of William Jennings Bryan, who was himself a fine story teller. Allen was familiar with Proctor Knott's speech on "The Glories of Duluth," High writes, but he adds further: "I am also sure that it was not in his mind when he delivered the 'Fish Hatchery' speech."[36]

Although Allen seems to have had no formal theory of humor, it is obvious that a humorous outlook on life was a fundamental characteristic of him. Humor simply bubbled out of him. No doubt in many informal sessions with

[31] George E. Allen, his nephew, writes on this point: "He was without a doubt the most natural speaker that I have ever heard. He was not given to tremendous oratorical gestures, nor did his voice assume the tone of what we commonly think of as a southern orator, but he more or less spoke in the free and natural tone of his voice." (Letter to the author, November 27, 1941.) General Dawes writes: "I never saw him gesticulate and his manner was calm. . . . His manner of speaking was strikingly similar [to that of Joseph Jefferson, the actor]." (Letter to the author, November 28, 1941.)

[32] Letter to the author, November 12, 1941.

[33] *Idem.*

[34] Letter to the author, December 5, 1941.

[35] He was greatly disturbed because the manager of the Patterson-Carmack case would not postpone the debate on that issue. Allen had been for some days at the bedside of a sick friend, and wanted more time to prepare his speech.

[36] Letter to the author, December 5, 1941.

the men with whom he associated—on the farm, in the army, at law school, in politics—he developed his ability to entertain a group; and when he went to Congress he had the self-possession to talk to Congressmen with the same ease and relaxation that he used in his Tupelo living room. It should be pointed out that this paper has discussed only one aspect of his personality and of his career: he was a thoroughly substantial person, an able lawyer, and a man of many warm friendships in both parties.[37]

The life of Private John Allen shows both the advantages and the disadvantages of humor to a man in public life. No doubt if Allen had subordinated his humor, and had drawn more heavily on his recognized serious intellectual assets, he might have risen to higher office. Yet it may be true that Allen's humor has more permanent value than, for example, a hundred serious speeches made by his contemporaries on the silver issue. General Dawes' comment is highly appropriate: "He was a man of such parts that if he had cut out humor he probably would have risen higher in political rank, but then he would only have been one of many."[38] As it is, he holds a unique place in a century and a half of Congressional speaking.

[37] My correspondents assure me that the picture of Allen as a humorist as presented in this article is substantially accurate and not overdrawn, and although they appreciate the fact that this discussion is limited to Allen's humor, they point out that Allen had many other virtues—as a lawyer, business man, loyal supporter of the Old South and her institutions, and a man of friendliness and wisdom. Judge Cox, who writes that he knew John Allen probably better than any living man, comments that Allen "did not use humor as an end in itself, but that always he used humor to drive home some truth and in most instances to drive home great wisdom and great truth." (Note to the author, January 1, 1941.)

Bibliographical Note

Most of the Allen family clippings and other papers were destroyed in the tornado of April, 1936. Biographical sketches of Allen may be found in the following:

Caroline Cochran, *The Congressional Career of Private John Allen* (M.A. Thesis, Vanderbilt University, 1938).

Clayton Rand, *Men of Spine in Mississippi* (Gulfport, Miss., The Dixie Press, 1940), chap. 58.

Dunbar Rowland, *Courts, Judges and Lawyers of Mississippi, 1798-1935* (Jackson, Miss., printed for the State Department of Archives and History and the Mississippi Historical Society, 1935), pp. 186-194.

Dunbar Rowland, *Mississippi: The Heart of the South* (Chicago, The S. J. Clarke Publishing Co., 1925), vol. 1.

Biographical Historical Memoirs of Mississippi (Chicago, The Goodspeed Publishing Co., 1891), vol. 1, pp. 301-302.

[38] Letter to the author, *op. cit.*

THE MEANING OF THE WORD "SHOULD" IN A QUESTION OF POLICY

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OUR proposition for debate during the year 1940-1941, "Resolved, that the nations of the Western Hemisphere should form a permanent union," was a timely one. The country was confronted with a European war. In Central and South America Axis agents were doing everything in their power to undermine the influence of the United States. More than $2,000,000,000 had been earmarked for the help of our southern neighbors since Western Hemisphere defense was vital to our national life. For these and other reasons the debate question of the year was of direct and immediate significance to every American listener.

Yet, from the standpoint of many coaches with whom I talked, the debate work of that season was far from a success. The planning committee that sub-

mitted the question offered this recommendation: "Students need not consider whether the proposition *could* be adopted, or *would* be adopted, but only that it *should* be adopted." As a result many an affirmative speaker got the notion that he had no obligations to reality. He pointed out the evil that confronted us and then, without giving the slightest indication of the essential mechanisms of a plan or how it would be put into operation, he prated loudly that the plan would work and would produce beneficial results. As one lad put it: "I don't know anything about any plan, but I think the principle is desirable and should be given a try." Other speakers offered fanciful schemes which suggested that Utopia was a fine idea.

I am a firm believer in the benefits of debate training. Few other courses in the college curriculum offer intensive training in analysis and synthesis, in logical thinking and persuasive speaking. Here a student takes some grave social evil, analyses it, gathers his material, organizes his views on both sides of the question, and prepares to defend his views against attack. I am equally convinced that we are destroying one of the main benefits of debate if we do not require the student to be a problem-solver. In this, as in every other suggested reform, there are but two basic questions: 1) Do we need this change? and 2) What is the most adequate remedy? When the student reaches the second half of his dual program, he is compelled to set his *plan of action* over against a life situation and see how it works. I agree with Ray K. Immel that "The only question at issue is, would the plan probably improve conditions or would it probably not? On the answer to that simple question, the debate should be decided. Would we gain more than we would lose or would we lose more than we would gain by adopting the affirmative plan?" Obviously the problem-solver cannot evade reality here; he must suggest the nature of his remedy and show how he proposes to put it into operation.

With this background of theory let us consider the implications of the words *could*, *would*, and *should* in debating. I knew of no better way to find out what forensic directors and leaders in the speech field thought of these words than to resort to the questionnaire. From the answers cited we can get the consensus of minimum essentials, even though the answers do not always agree in all details. The first question was, How do you interpret the word *should* in a question of policy?

"A policy 'should' be adopted if its adoption will result in more benefits than evils." *Alan Nichols, University of Southern California.*

"The word 'should' indicates that a policy is desirable and is better, all things considered, than the status quo. The term does not relate to the present status of public opinion, but is related solely to the desirability of the proposed policy." *A. S. Pond, Brigham Young University.*

" 'It is better to do it than not to do it.' This includes practicability but does not include the prediction that it 'will' be done." *Milton Dickens, Syracuse University.*

"In a question of policy—or any other question—the word 'should' means that the policy advocated is necessary and desirable; that 'this house' commit itself to that policy, principle, or theory. But also, as a matter of common sense, it implies to some extent the 'could' and the 'would.' What is the sense of discussing at length the 'should' of a principle if it is not feasible, practicable, or attainable? In other words it is necessary for the affirmative to justify the policy or theory (the 'should') and also to *some extent* to set out—at least suggest—the technique of establishing it." *Lew Sarett, Northwestern University.*

"In my opinion when a policy question contains the word *should*, the whole thing might be paraphrased as follows: 'This action would constitute a wise policy.' In other words, to say that a thing should be accepted

is equivalent to saying that the action involved would be wise and beneficial." *R. K. Immel, University of Southern California.*

"As equivalent to 'ought to,' the obligation being based upon morality, advantage, principle, tradition, and the other bases upon which people (or social groups) usually act." *H. H. Hudson, Princeton University.*

" 'Should' in a policy question is equivalent to 'practicable.' All policy questions imply action and are the exact equivalent to legislative enactments." *A. Craig Baird, University of Iowa.*

"The affirmative in claiming that a policy should be carried out are claiming that it is wise to do it. It presumes a choice of action in a given situation and indicates that the affirmative have chosen their proposal as stated in the proposition as the policy to follow. They must be prepared to defend it against any other course of action or against attacks on its own weakness." *Brooks Quimby, Bates College.*

"Would the policy, if adopted, be more beneficial than the present condition, or than some alternate change that might be adopted? No mere question of legality is significant, even though relevant. Legality, or constitutionality, should be conceded in the minds of all arguers, whether the concession is expressly stated or not." *H. S. Woodward, Western Reserve University.*

"In a question of policy the word 'should' covers the ideas that the existing policy, or lack of policy, permits, or even causes, certain definite 'evils' or deficiencies to occur and that the best interests of those affected under the matter in question require that these 'evils' be corrected, inadequacies provided against, and all possible additional benefits be insured. To establish an affirmative case requires that the above items be clearly and adequately demonstrated by a substantial amount of definite proof." *A. A. Hopkins, University of Florida.*

From these citations we might gather that the word "should" means that *intelligent self-interest or social welfare prompts this action; it is both desirable and workable.*

Now let us turn to the second question of the questionnaire. It reads, "Does the idea 'should adopt' involve the idea 'could adopt'?" Personally I believe it does. The word "could" connotes that the remedy is "within the realm of possibility." No planning committee is going to be so foolish as to suggest a problem where no remedy is possible. The committee was entirely right in telling the debater to ignore the "could" point of view.

In answer to this question on the questionnaire twenty-two of the forty returned were checked "yes" (mostly without comment), nine were checked "no," and nine were not marked. Some of the comments read as follows:

"What is the sense of discussing the 'should' of a principle if it is not . . . attainable?" *Lew Sarett, Northwestern University.*

"In my judgment 'should' involves 'could' in the sense that the necessary mechanisms for putting the plan into operation are available." *A. T. Weaver, University of Wisconsin.*

There is no sense in debating a proposal which it is agreed cannot be done; that is merely wishful thinking. Why debate that the British fleet should bomb Berlin?" *Brooks Quimby, Bates College.*

"If it *could* not be adopted, it would imply that the proposition is not practicable." *I. M. Cochran, Carleton College.*

"Emphatically! Otherwise our debates are on the level of how many angels can dance on the point of a needle." *W. R. Diem, Ohio Wesleyan University.*

The final question asked was, "Is there merit in having the negative suggest that the populace would not adopt the remedy?" To what extent are we to be influenced by the record of the Gallop Poll? Might not enlightened self-interest or social welfare suggest the desirability of some reform even though through popular ignorance or prejudice it was voted down? On the questionnaire twenty-nine voted "no," seven voted "yes," and four did not answer. Typical of the comments are these two:

"If the negative can show that because of overwhelming opposition the plan *could not be made to work,* I should say that the negative would be justified in using that argument; but it would not be an argument against any measure merely to say that you cannot get enough votes to pass it. Many measures are adopted that 'should not' be adopted. Doubtless many 'should' be adopted that cannot be adopted at the moment." *R. K. Immel, University of Southern California.*

"If there is any differentiation between issues in questions of policy and questions of fact, it seems clear to me that the issue: 'Would the affirmative proposal be adopted?' is one of fact that is irrelevant to a debate on a question of policy. History is a continuous record, anyway, of the inability of men to estimate the answer to this question-issue." *George V. Bohman, Dartmouth College.*

How, then, shall we interpret the word "should" in a question of policy? Obviously we are dealing with a problem and a solution. Any debate question which presented an evil for which there was no remedy would be of little value in debate. We may rest assured that our planning committee will not make such a mistake. Therefore we may conclude that the word "should" includes the word "could." Whether or not Congress or the people "would" adopt a particular reform at the present time is beside the point. The merit of a measure is not necessarily shown by popular disapproval. A plan "should" be adopted if it is wise, good, desirable and practicable; if, of all the alternate courses of action, it will most adequately remedy the existing or threatened evils.

AN EVALUATION OF THE QUALITY RATING SYSTEM IN MEASURING DEBATE ACHIEVEMENT

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IN RECENT years criticism has been leveled against decision debating. Likewise, criticism has been leveled against nondecision debating. In an attempt to eliminate some of the evils of decision debating, and at the same time avoid some of the weaknesses of nondecision debating, increased use has been made of the Quality Rating System as a supplement to, if not a complete substitute for, the win-and-loss system of measuring achievement in debate. This study was undertaken with the hope of shedding some light on the merits of the Quality Rating System as a means of measuring debate achievement.

As used in this study, Quality Rating System refers to the process of rating each of the competing teams in a given debate as "superior," "excellent," "good," "fair," or "poor" according to the quality of debating done. The ratings in a given debate may or may not indicate a decision, depending on whether there is a margin of difference in the quality rating assigned to the two teams. Even when such a decision is implied, it is of no significance because the final awarding of honors is determined solely by averaging the quality ratings obtained in the respective rounds. No attempt is made to differentiate between the achievement of the various teams whose average rating falls in any given class. No championship is awarded. At the end of six, or eight, or whatever number of rounds there may be, a team's achievement is indicated solely by whether its average performance falls in the "superior," "excellent," "good," "fair," or

"poor" classification. Generally public announcement is made only of the teams averaging "superior" or "excellent" ratings. Usually, there are a number of teams in each of these two classes.

The Quality Rating System as just described should not be confused with the now frequently used "group rating plan" of awarding debate honors. The "group rating" procedure of classifying teams as "superior," "excellent," or "good," etc., according to the number of victories and defeats, is a familiar process. The process of classifying teams as "superior," "excellent," "good," etc., according to the quality of debating done without regard for victories and defeats is a less familiar procedure. The two procedures differ in that under the Quality Rating System as described in this article, the number of victories and defeats plays no part in the final quality rating.

The data in this study for the statistical evaluation of the quality rating sys-

JUDGE'S RATING BALLOT

Round ..... Time ..... Place ..... Division .....

Affirmative ..... Negative .....

Individual Ratings: Assign each speaker the number between "1" and "5" which, according to the following scale, best describes your evaluation of the quality of debating done: poor—1, fair—2, good—3, excellent—4, superior—5.

1st Aff., name ..... Rating .....

2nd Aff., name ..... Rating .....

1st Neg., name ..... Rating .....

2nd Neg., name ..... Rating .....

Team Rating: Assign to each team the number between "50" and "100" which, according to the following scale, best describes your evaluation of the quality of debating done: poor, 51-60; fair, 61-70; good, 71-80; excellent, 81-90; superior, 91-100.

Aff. Team Rating ..... Decision to .....

Neg. Team Rating ..... Signed .....

CONTESTANT'S RATING BALLOT

Round ..... Time ..... Place ..... Division .....

Affirmative ..... Negative .....

Individual Ratings: Assign to each of your opponents the number between "1" and "5" which, according to the following scale, best describes your evaluation of the quality of debating done: poor—1; fair—2; good—3; excellent—4; superior—5.

1st speaker, name ..... Rating .....

2nd speaker, name ..... Rating .....

Team Rating: Assign to the opposing team the number between "50" and "100" which, according to the following scale, best describes your evaluation of the quality of debating done: poor, 51-60; fair, 61-70; good, 71-80; excellent, 81-90; superior, 91-100.

Opposing team, name ..... Team rating .....

Signed ..... School .....

tem as a means of measuring achievement in debate were obtained by use of the quality rating system as a supplement to the regular win-and-loss decisions in the Annual Hastings College Invitational High School Debate Tournament during three years, 1938, 1939, and 1940. Quality ratings were obtained for 30 teams for 6 rounds each in 1938, 30 teams for 8 rounds each in 1939, and 37 teams for 8 rounds each in 1940, making quality ratings available for 358 debates. Sixty-one judges were used. Twenty-eight of the judges were high school debate coaches; thirty-three were student debaters in the host college. Twenty-five of the judges worked two years; twelve worked three years. Most of the judges worked between four and eight rounds.

In each debate, a "Judge's Rating Ballot" was placed in the hands of the judge, and a "Contestants Rating Ballot" was placed in the hands of each contestant. At the close of the debate, in addition to the decision, the judge assigned to each team the number between 50 and 100 which according to the following scale best described his evaluation of the quality of debating done: poor, 51-60; fair, 61-70; good, 71-80; excellent, 81-90; superior, 91-100. Likewise the judge assigned to each speaker the number between 1 and 5 which according to the following scale best described his evaluation of the quality of debating done: poor, 1; fair, 2; good, 3; excellent, 4; superior, 5. Similarly, after each debate, each contestant rated his opponents as a team and as individuals on the same scales. Each contestant was asked to register his own opinion even though it might be at variance with his colleagues. The judge's and the contestant's rating ballots were then collected and returned to tournament headquarters for recording.

At the close of the tournament, teams averaging 91 or above on the judge's rating ballots were rated as "superior." Teams averaging between 81 and 91 on the judge's rating ballots were rated as "excellent," etc. Individual contestants averaging above 4.5 on contestant and judge's rating ballots were rated as "superior." Individual contestants averaging between 3.5 and 4.5 on contestant and judge's rating ballots were rated as "excellent," etc. Announcements were made of teams receiving "superior" and "excellent" ranks. An honor roll of individual debaters awarded "superior" and "excellent" ranks was also announced.

A word of explanation about the use of these blanks seems advisable. The judge's rating ballot is the most essential part of the Quality Rating System. However, the "decision to . . ." is not an integral part of the judge's rating ballot. It is used only when decisions are wanted as a supplement to the use of the quality rating system, and in this case was included to facilitate studying the relationship between results based on the Quality Rating System and those based on the traditional win-and-loss system. The contestant's rating ballot is likewise not essential to the use of the Quality Rating System. It was designed merely for the purpose of studying the relation between judges' and contestants' ratings. Its use in the Quality Rating System, if used, is based upon the assumption that the resultant increase from 8 to 24 judgments in an eight-round tournament would increase the reliability.

Before turning to our statistical interpretation of the data, it might be well to state the claims that are made for the Quality Rating System. Its advocates claim, first, that the use of the quality rating ballot provides a fairer method of awarding honors in debate. The system is designed to give a team that does superior debating more credit than a team that does only fair or poor work, but which also wins because of a lucky draw. It likewise aims to give a team that does

superior debating credit for superior work, despite the fact that it may have met and lost to one or more superior teams. The quality rating enthusiasts claim, secondly, that the use of the quality rating ballot will eliminate certain abuses now prevalent in tournament debating. It is supposed to eliminate the motive for "scouting opponents," "springing trick cases," and "jockeying for judges." It is alleged to reduce the "emotional stress" and "nervous strain" of elimination tournaments.

We shall now turn to a statistical evaluation of the data which were obtained by use of this system in the Hastings College Invitational High School Debate Tournament. In evaluating the results statistically, two basic assumptions had to be made: first, that each team is reasonably consistent in the quality of debating done from round to round; and, second, that each judge is reasonably consistent in his liberal or conservative tendency from round to round. The primary limitations of this study are the limitations imposed by these assumptions. Since critic judges were used in these debates there was no basis available for testing the validity of the first of these two assumptions. Since most of the judges worked not more than five or six rounds, making available a total of only ten or twelve team-judgments for each judge, there was likewise no reliable basis for determining the validity of the second assumption. The assumptions, however, do seem reasonable.

In accordance with the procedure previously explained in this article, the average quality rating was computed for each team for each year. Upon the assumption that the average quality rating for any team was the best score which could be assigned to that team for any round (assumption 1 above), the difference between the average quality rating and the actual assigned quality rating was computed for each team in each debate, and the average of these differences was computed for the number of rounds which the judge served, and the resultant figure was labeled the judge's "liberal-conservative tendency." The average of the sum of these differences, without regard to plus and minus signs, was also computed and labeled the judge's "average variability." These two indices were computed for each 1938, 1939, and 1940 and a composite was computed for those judges who served more than one year.[1]

In an attempt to get some index of the reliability of the quality ratings, a frequency distribution was made of the judge's liberal-conservative tendency on each team for each of the 358 debates included in the study and the standard deviation of this distribution was computed. The S.D. was found to be 5.94, which means that, despite the fact that a given judge may vary somewhat in his liberal-conservative tendency and despite the fact that the quality of work done by a team may vary somewhat from round to round, the chances are approximately 7 out of 10 that the quality rating given by any judge in a given debate will be less than 6 points away from the computed average. When it is remembered further that in a period of 8 rounds the liberal-conservative tendency of the judges should tend to offset one another, it is probable that the average quality ratings are reasonably reliable, a conclusion which is borne out further by the next step in this study.

Upon the assumption that judges are reasonably consistent in their liberal-conservative tendency from round to round (assumption 2 above) the assigned quality rating in each debate was cor-

[1] Tables containing the results of these and all other computations in this study may be obtained from the author.

rected by adding or subtracting, as the case might require, the judge's average liberal-conservative tendency, and the average of the corrected quality rating was determined for each team for each year. Statistical correlations were then run between the corrected and uncorrected average quality ratings to determine the reliability of the original average quality rating. The correlation was .90 with a PEr of ±.01, indicating that the average quality rating is highly reliable without correcting for the liberal-conservative tendency of the respective judges.

In an attempt to obtain further light on this point, the average difference between corrected and uncorrected quality ratings was computed and found to be .95, which seemed to confirm further the conclusion above. However, inspection revealed that these differences would have affected the ratings of 12 of the 97 teams, which necessarily raised the question: How significant are these changes? Analysis of these changes revealed that one "excellent" and one "superior" team would have been interchanged. Two "excellents" would have been dropped to a "good" rating and three "goods" raised to an "excellent"; one "good" rating would have dropped to "fair" and four "fairs" raised to "good," which is no material change in the total distribution of the 97 teams. It is interesting to observe, moreover, that all but one of these changes in distribution occur in the "excellent," "good," and "fair" categories. Unless one is willing to maintain that there is a significant distinction between a high "good" and a low "excellent" or a low "good" and a high "fair," it seems that these changes are of very little significance. On the other hand, it does seem significant that the total number of "superior" ratings was unchanged by the correction process; in 2 of the 3 years the "superior" classification was unaffected; and in the third it meant only the interchanging of the highest ranking "excellent" and lowest ranking "superior" teams. It would seem then that there is very little justification for the arduous task of correction.

Upon the basis of the average quality ratings, the expected victories and defeats of each team were computed for comparison with the actual victories and defeats. To my mind, the number of decisions contrary to expectancy provided the most significant finding in this study. Out of 358 debates in the three years, there were 60 reversals from expected victories and defeats. This represents reversals in 17% of the total number of the debates judged. These reversals might conceivably be due to either of two factors or to a combination of them: (1) variability in the team, or (2) variability in the judge. If the variability is in the team, the team is adequately penalized when the average quality rating is computed. If the variability is in the judge, the win-and-loss error cannot be corrected in any win-and-loss system of determining a tournament champion. Hence, the statistical evaluation would seem to indicate that the quality rating system is a more reliable method of awarding honors in debate.

As is frequently done under the "group rating plan" of awarding debate honors, so-called "quality ratings" were computed upon the basis of wins and losses for each team. In accordance with the common practice under this system, teams winning 6 of 6 (1.000), 8 of 8 (1.000), and 7 of 8 (.875) were designated as "superior"; teams winning 5 of 6 (.833), 6 of 8 (.750), 4 of 6 (.666), were designated as "excellent"; teams winning 5 of 8 (.625), 3 of 6 (.500), 4 of 8 (.500), 3 of 8 (.375), were designated as "good"; teams winning 2 of 6 (.333), 2 of 8 (.250), and 1 of 6 (.167), were designated as "fair"; teams winning 1 of 8 (.125), 0 of

8 (.000), 0 of 6 (.000), were designated as "poor." The correlation between these ratings based on wins and losses and the ratings based on the Quality Rating System was then computed. The correlation was .74, with a PEr of ±.03, which is a "high" but not the "highest" relation, and seems to indicate that the group rating plan based on wins and losses is not so reliable as the Quality Rating System of measuring achievement in debate.

Upon the assumption that the 97 teams represented a normal distribution of debate ability, statistical norms were computed for comparison with the theoretical norms used in assigning the original quality ratings. The results were as follows:

Mathematically Estimated Norms:

Above 90.49—Superior
80.50-90.49—Excellent
70.50-80.49—Good
60.50-70.49—Fair
Below 60.50—Poor

Statistically Computed Norms:

Above 93.13—Superior
85.00—93.13—Excellent
76.86-84.99—Good
68.71-76.85—Fair
Below 68.71—Poor

The calculated mean was 80.93 as compared to a theoretical mean of 75.00. These results would seem to indicate that judges tend to be too liberal in awarding "superior," "excellent," and "good," ratings. Apparently judges hesitate to use the lower quality ratings.

The average quality of the opposition for each team was determined and the ratio between it and the average quality rating of all the teams was computed and labeled the "coefficient" of opposition." The range in the coefficient of the opposition was .92 to 1.08 and the average variation in quality of opposition met was ±.03. These findings indicate that, in a six or eight round tournament, there is very little difference in the quality of opposition encountered by the different teams.

Statistical correlations were computed between the variation of each team in each debate in 1939 from its average quality rating, and the average quality ratings of its opponent, and found to be .06, with a PEr of ±.03, indicating that there is a "negligible" relation between a team's quality rating and the quality of the opposition which it meets.

Statistical correlations were computed between the judges' ratings on each speaker and the judges' quality ratings for the three years on the team. The correlation between first speaker and total team rating was .67; between second speaker and team rating was .74. These correlations are entirely too close to establish a reliability in the difference. Inasmuch as the team ratings in this study are not based upon an average of the summation of the ratings for the individual speakers, the proximity of these two ratios was surprising. It indicates, contrary to popular belief, that neither speaker is significantly more important than the other in determining the quality rating of a team.

Statistical correlations were computed between the contestants' ratings and the judges' ratings on each debate. The correlation was .44 with a PEr of ±.01 for the composite of the three years. This is a "marked" but not a "high" relation. A similar correlation was computed between the average of the contestant's ratings and the average of the judge's ratings for each team. The correlation was .83 with a PEr of ±.03, which is a "high" relation. The higher relation for the averages than for the individual debates suggests, as would be expected, that in the computation of the average for six or eight rounds of competition, the liberal-conservative tendency of individual judges and contestants tend to cancel out. Hence, this study would seem to

indicate that contestants, through rating their opponents, would provide average team quality ratings which would be substantially the same as the average of the judges' quality ratings. The high correlation between the contestants' and judges' average quality ratings verifies further the earlier conclusion that the average quality rating is a reasonably reliable index of the quality of debating done, and suggests that both contestants' and judges' ratings may be used justifiably in computing a team's average quality rating.

In summary of the findings, the following conclusions can be stated:

(1) The team's average quality rating in six or eight rounds of competition was found to be a reasonably reliable index of the quality of debating done.
(2) The differences between corrected and uncorrected quality ratings indicated no need for correction in obtaining a highly reliable average quality rating.
(3) The quality rating system was found to be a more reliable method of awarding honors in debate than the win-and-loss system.
(4) Group ratings based upon wins and losses were found not to be so reliable as quality ratings based upon use of the quality rating system.
(5) It was found that judges tended to be too liberal in awarding "superior," "excellent," and "good" ratings.
(6) It was found that there was very little difference in the quality of the opposition encountered by different teams in a six- or eight-round tournament.
(7) The average quality rating of a team was found to be influenced very little by the quality of the opposition met.
(8) It was found that the two speakers were almost equally important in determining the team's quality rating.
(9) It was found that, although contestants in rating their opponents may assign quality ratings which vary considerably from that made by the judge in a given debate, the average of the contestant's ratings of the teams for six or eight rounds will provide substantially the same average quality ratings as the average of the judge's quality ratings.
(10) It would seem that both contestants' and judges' ratings may be used justifiably in computing a team's average quality rating, and that the reliability of results should be increased thereby.

FROM A PLAYER'S TO A PLAYWRIGHT'S THEATRE: THE LONDON STAGE, 1870-1890

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IN THE course of a close study of the histrionic methods, traditions, conventions, and innovations on the London stage from 1870 to 1890, I have been impressed by the clarity of the gradual change from a theatre in which the actor was dominant, to one in which the playwright became the figure of first importance. T. W. Robertson died in 1871; during the short six years since his first "realistic" plays had been produced by the Bancrofts, a new kind of acting and of stage production had been instituted, developed specifically for the interpretation of his plays. The more one studies Robertson, the more one realizes that his innovations were not of plot or of character, but of occasional scenes (especially love scenes), of incidental details, of the use of the "trappings and trifles of realistic every-day," essentially a realism of milieu, a milieu which dictated the manners of the people who appeared in it. In the series of articles upon debased traditional types of the stage which he wrote for the London *Times* in the early six-

ties, Robertson objected to matters of costume and of deportment, of direction or stage management.[1] He envisioned a stage-manager who should "direct everything behind the scenes,"[2] and when he finally found in the Prince of Wales' company a group willing to experiment with his ideas, he ruled them with an iron hand. "I don't want actors," he declared, "I want people that will do just what I tell them."[3] The result he achieved was the accomplishment in scenery, in costume, and in acting of a realism hitherto unknown on the English stage. In order to accomplish the Robertsonian ideal, it was necessary to cut loose entirely, with no compromise, from the traditional methods of acting, based upon long training in classical repertory. The ideal of playwright and actors was to study life at first hand, not to proceed from the knowledge derived from stage training and conventions.

The interest aroused by the novelty of seeing people behave on the stage as they did in real life, and the pleasure aroused by the careful finish in all details of mounting to make the stage resemble the surroundings of normal living, combined to discredit in large part the players who acted the traditional repertory by traditional methods. A new ideal of realism was set up, and audiences were given new standards by which to judge dramatic productions. Undeniably the new school, as it was called, gained strength through the weakness of the old school, but the point I would emphasize is that the actors who supported Robertson and adopted his methods actually dwarfed themselves as actors by so doing. For by developing the new technique based on the study of real life and the reproduction of contemporary manners, they came to believe that the old careful training in elocution and deportment, in fencing and the wearing of costumes, in the traditions and conventions of playing great character, was unnecessary. They thereby disqualified themselves as interpreters of the traditional repertory of Elizabethan tragedy and comedy, eighteenth-century comedy, and nineteenth-century romance and melodrama. What they could do they did excellently. But increasingly they showed that they could do only one thing; and when Robertson died, the Bancrofts and their fellows found no native dramatist to take his place. They revived his plays frequently, but he had produced few, and the weakness of these few became increasingly evident with their revival. The Bancrofts attempted to apply Robertsonian methods to Shakespeare and Sheridan, and found that plays designed for the old school actor were unsuccessful when lounged and languished through with polite Victorian calm.

The critical consensus of the Bancrofts's second Sheridan revival, that of *The Rivals* in 1884, for instance, emphasized the two points in which the new school had revolutionized but depersonalized the stage. Recalling the many old school productions of the play, critics remembered a stage on which conventional scenery and the bare essentials of furniture were accepted as an unimportant background, the real interest centering on trained players, capable of "real acting." On the new school stage the interest was supposed to be dissipated throughout the realistic details of a milieu far overemphasized. Realistic "built-up" settings, historically accurate furniture and properties, a large corps of excellently drilled supernumeraries, byplay and business illustrative not of dramatic point, but of customs supposed

[1] *Vide* T. W. Robertson, "Theatrical Types (in the Early 'Sixties)," in Eade Montefiore, *Robertsoniana: an illustrated appendix to Robert Arthur's season of Robertson Comedies* (London, 1910), pp. 53-84.

[2] T. Edgar Pemberton, *The Life and Writings of T. W. Robertson* (2nd ed., London, 1893), pp. 121-122.

[3] *Vide* Henry Barton Baker, *History of the London Stage 1576-1903* (London, 1904), p. 321.

to add to the historic realism—all these were substituted for the "real acting," which, except in isolated instances of old school players, did not appear.[4] As to what "real acting" consisted of, critics contrasted the breadth, boldness, breeziness, spirit, vocal power, the ability to "fill the stage," of the old school members of the cast with the underplaying, quietness, colorlessness, limpness and dribbling, and reliance merely upon physical mannerisms of observed external types, of the new school members.[5] The contrasts might seem unfair, since the Bancroft company had been carefully trained for the Robertsonian underplaying, but after all, actors by profession should claim the ability to "fill the stage." The Bancrofts found that even Boucicault and Reade had written for the actor of tradition. In despair at the continued absence of a native playwright to provide them plays which did not call for real acting, they turned to polite adaptations from the French.

Meanwhile, throughout the seventies, the old actors, aged or weary survivors of the traditional school, attempted to win back their audiences by concessions to realism in the form of spectacular historically realistic settings. But with the death of Samuel Phelps, the retirement of Buckstone and the breakup of the Haymarket old-comedy company, and the failure of Charles Dillon in traditional tragedy at Drury Lane, the greater personalities of the older school disappeared from the London stage toward the end of the seventies. The actor was still dominant, however, in the persons of the new realists, the Bancrofts, the Kendals, Hare, Clayton and Cecil, or of Wyndham, who brought an old school gusto to the playing of modern French farce, or of Irving and Terry, who effected by sheer genius a compromise between the old repertory and the new histrionic method.

The native drama was truly at a low ebb. The seventies at their best had produced but bad drama in verse by Tennyson, and bad verse in drama by Tom Tayler and W. G. Wills. James Albery had never achieved the promise which some critics had discerned in his *Two Roses,* a promise paradoxically realized in the triumph of Irving, whose Digby Grant made the actual success of the play. H. J. Byron wrote farces filled with puns for himself, for J. L. Toole, and for James and Thorne of the Vaudeville Theater. The latter managers scored the most spectacular financial success of the century with Byron's *Our Boys,* a success inexplicable to one who reads the play today. W. S. Gilbert's topsy-turvy wit was unrelished by the Victorians until it found, about 1880, the music of Sullivan to sweeten it and disguise its irreverence. Wilkie Collins dramatized several of his novels, but their appeal seems to have been limited to those who had admired his novels. Pinero had made a mild beginning with a curtain raiser, Grundy and Jones had produced one play each. But the theatrical revival which contemporaries were aware of about 1880 was a revival accomplished by the financial and managerial skill and acumen of actor-managers, not by the native worth of native drama.

William Archer in 1883 could wax mildly enthusiastic over English dramatists of the period,[6] but his enthusiasm was generated by his steady belief that in any age the plays produced were more important than the actors who performed them. He insisted that the "plays of a period shape the actors, molding them to lower or to higher uses."[7] But

[4] *Vide* "The First Stage and the Last," *Punch* LXXXVI (1884), 226.

[5] *Vide, e.g.,* Austin Brereton, *Dramatic Notes 1883-1884* (London, 1885), pp. 36-38.

[6] *Vide* William Archer, *English Dramatists of Today* (London, 1883).

[7] William Archer, *About the Theatre* (London, 1886) p. 99.

the fact remains that the new plays of the eighties were wrought to suit the demands of actor-managers. Pinero adapted French plays for the Kendals, or wrote farces for Clayton, Cecil and Mrs. John Wood, for W. S. Penley, and for Edward Terry. Jones made his appearance as a writer of melodramas tailored for Wilson Barrett. He wrote better melodramas than Sims and Merritt and Pettit, probably, but they were better only in the same kind. His attempts to present an emasculated Nora Helmer in *Breaking a Butterfly,* and to treat a fairly serious theme in *Saints and Sinners,* in 1884, were not successful, and he went back to melodrama. The playwrights were definitely molding their work, "to lower or higher uses," for the actors. The Bancrofts, having happily made a fortune from the new methods, retired in 1885. But other actor-managers had appeared to take their place, and by the end of the eighties, Tree, Willard, Alexander and others had their own theaters. To be sure, in 1889 Pinero may be said to have begun his serious career with *The Profligate,* and Jones to have asserted himself as a serious dramatist with *The Middleman,* while William Archer's versions of two Ibsen plays were at least given a hearing. The dramatic renascence of the nineties, so-called, was almost under way.

But it is my point that the older leaders of that movement, Pinero, Jones and Grundy, had learned their craft by writing plays for actors whose technique shaped the plays. And the technique was the new school method of acting, the realistic method, the method of the drawing-room comedy and the social problem play of the dramatic renascence. Beginning with the teacups and kettles and milk bottles of Robertson, this method, as a histrionic method, had finally almost completely driven from the stage the old traditional method of acting. The heritage of Garrick, the Kembles, Mrs. Siddons, Edmund Kean and Macready had been wilfully sold for a roly-poly pudding, and the actor had himself prepared the way for a stage on which the play should supplant him as the center of interest. Not how an actress was to treat the tradition of playing Juliet or Lady Macbeth, but how Paula Tanqueray or Lady Windermere was to solve her problem, now constituted the interest. Not how the actor would handle the "points" in Hamlet or Lear, but how Michael was to react to "his lost angel," now interested audience and critics.

The *Saturday Review* in 1888 rightly declared that the "modern race of actors" had founded its own system of acting and playwriting on a principle of self-repression, and "the apotheosis of detail to the extinction of all else."[8] Lack of real force of technique or of personality had become so common that the critic decided there was more character in the wig the new actor wore than in his playing. The best actors of the day were of a lesser breed than those of the despised sixties and the dull early seventies. By the nineties even the color of an Irving had paled, and he never possessed the solidity of a Phelps, any more than the character-playing of a Hare had equalled the gusto of a Buckstone. The substitution of the new analysis into touches and observed details for the old synthesis of tradition and technique and personality had depersonalized the actor, and he was ready by the nineties to become a plot or thesis puppet for the dramatist.

The theatre of presentationalism had been replaced by the theatre of representationalism. The theatre of standard English drama, of Shakespeare and Massinger, of Congreve and Farquhar, of Goldsmith and Sheridan, had been deserted. The new school players neither

[8] "The Renaissance of the Drama, II," *Saturday Review,* LXVI (1888), 710.

trained nor acted in repertory. The Robertsonians had carried one step further the steady levelling-down process of English acting. They had substituted reservation of force for preservation of power, elegance for elocution, the mimetic for the majestic, grimace for gusto, and ensemble of the whole for electricity of the gifted individual. The thrill of great acting denied them, audiences clamored for the spectacular in setting, the sensational in story. Drury Lane, the Adelphi, the Princess's, fed them ever more tricky and lurid melodrama; the Gaiety, the Opera Comique, the Folly, even the Court, fed them ever more knockabout farce. Even the great lord of the Lyceum offered them the farcical red breeches of Macaire or the melodramatic red tights of Mephistopheles. Realism was running downhill like a great Juggernaut, crushing the actor who had set it rolling, by the weight of built-up sets, no more external and artificial than the built-up emotions of the melodramatists.

Meanwhile the strong-armed and loud-voiced crew of the old school were disappearing more and more. Of the sturdy group of survivors whom audiences saw now and then throughout the seventies and eighties, few were left by 1890. Of the new school itself, the better members, many of them allied in one way or another with the sound old school of tradition, were deserting the stage, or about to retire. The actors of authority, the players of passion and power, the comedians of color, the farceurs of flair were a handful in number. The time was ripe for someone else to take over the theatre, for the actor had given up his birthright of tradition and training, and had made himself incapable of playing, and the audience of judging, the bravura pieces designed for him as artist. Art can be practiced only with reference to standards, estimated only by reference to standards. When the actor stopped playing the test-pieces, audiences forgot technique. If clothes and good manners and a university education could make the man of fashion of the new school, it was training in technique and tradition which had molded the actor of the old. But the great breath of tradition would crack the starch of the shirtfront, break the stays of the bodice, of a tame realist; the great stride of tradition would disturb the trouser-crease or the flowing train. The realists were having hard enough time preserving any sense of decorum in the melodramatic and farcical antics they had forced themselves into, in order to try to keep the audience in the theatre. Their voices were becoming shrill, their linen and their laces disarrayed. They entered the drawing rooms of Pinero and Jones with polite sighs of relief, and took up their duties as mouthpieces of the dramatist with eagerness.

They had found their home. They had found their masters. Domesticated animals like well-regulated homes. Robertson had taught acting animals to give up the freedom of wild and exciting power and joy, in order to do parlor tricks. These animals begot generations of descendants who grew further and further away from the glorious and profuse abandon of the old régime, and more and more content with their parlor tricks. It is amusing to see puppets behave like human beings, but performance of parlor tricks is not the practice of art. Someone other than the actor must provide the art. He had surrendered in large part already to the Robertson-Gilbert dictator stage manager. But not all fine stage managers could be authors. When a Wilson Barrett rewrote a Jones, when an Arthur Cecil rewrote a Pinero, even when a Bancroft rewrote a Sheridan or an Irving a Shakespeare, somehow the results were not satisfactory. Let the actor, then, do as he was

told. In the main he was glad to do so.

By the nineties the "golden age" of acting was over. At most Irving and Tree, Alexander and Wyndham, represented the twilight of the gods—and the gods had deserted Olympus to move in the pathways of average men. Irving might scorn the dress of mortals and preserve some sight of the spiritual and the supernatural about him, but audiences had begun to take even him for granted. The new playwrights had no reverence for him. The gods who walk with men breed irreverence, and themselves undermine their own temples and altars. Wyndham, Alexander, Hare, even Tree, made truce with the playwright and survived. Irving tried to hold the heights of Olympus, after a fashion, but his weapons were rusty, his armor old and thin, and he lost his temple, and died, proud, but broken in heart and pocket. With him glory left the stage. The gods were gone. Gentlemen remained.

The dramatists were certainly aware of what had happened to the actor. They gloated in it. They gloried in it. The new dramatists were proud creatures, if not glorious gods. They did not like the old school actor. They judged him by his worst manifestations, or professed to. Of course, secretly they envied him, they coveted him, but they knew he would not behave. He would insist, well or ill, upon acting; and if the actor runs away with a speech, a scene, or a play, who cares who wrote the speech, the scene, the play? They lost their tempers when they thought of him. "All duly qualified students of human stupidity," wrote Henry Arthur Jones in 1901, "will surely pronounce that the stupidity of the old actor, the actor who 'knows his business' and knows nothing else, is the most grievous and malignant form of the perennial malady of our race." The vehemence here is surprising, the overstatement something worse than ingenuous. The gods were gone, except for poor old Irving, with but four bare years to live. Why trample on the dust of their statues? Some of them *had* been gods. That was the point. It is not only embarrassing, it is practically impossible, to tell a god you know his business better than he does. "A young Englishman fresh from Oxford or Cambridge," Jones continued, "is much pleasanter and more ductile material for the author and stage-manager to handle than the old actor of the last generation."[9] Of course, Oxford and Cambridge did not teach a knowledge of the "business." The old stock companies did. That was the trouble. The new dramatist didn't want the actor to help him. He wanted him to do what he was told. Robertson had enunciated the principle, demonstrated it would work. He had taught the actor not to act, not to want to act—if acting meant a sheer joy in acting, a gusto, an authority, a power of voice and of body, a desire to be observed "from top to toe,"[10] to rivet the audience's attention upon himself and hold it there. Robertson had done everything he could to stop all that nonsense. He had taught the Bancrofts and Hare, and from them the Kendals and Clayton and Cecil and Wyndham had learned, and under them all, through the seventies and eighties, were trained the actors who would be "more competent to deal with a modern English drama," as Granville-Barker put it.[11] More competent than whom or what, he did not say. Obviously than the old school actors. It is impossible to conceive of a Barry Sullivan playing Aubrey Tanqueray, of a Buckstone playing Cayley Drummle, even of an Adelaide Neilson

[9] Henry Arthur Jones, "The Drama in the English Provinces," *Nineteenth Century*, XLIX (1901), 437-438.

[10] The phrase is that of Richard Whiteing, "How They Train Actors in Paris," *Nineteenth Century*, LV (1904), 970.

[11] Harley Granville-Barker, *The Study of Drama* (Cambridge, 1934), p. 51.

playing Lady Windermere. But actors and actresses had been trained, "pleasanter and more ductile," who could play precisely the parts that Pinero, Jones, Carton, Grundy, Wilde and the rest provided them with. They were harmless, these new actors and actresses, and hence, "pleasanter." They could not kick over the traces and indulge in a bravura piece of acting.

The significance of the triumph of the new school is clear. In every principle they espoused, they weakened the actor's strength. The general tendency of the new school was a cooling-down tendency, the development of underplaying. Great acting does not result from a method based on underplaying, but the underplaying had to be developed if the modern drama, beginning with that of the nineties, was to have its chance. The old school methods were definitely not natural.

They developed, as John Drinkwater pointed out, "a formalized technique in movement and gesture that corresponded with the formalized speech of the drama."[12] Why he omitted to mention the formalized technique of elocution, which corresponded even more closely with the formalized speech, I do not pretend to know. But obviously these formalized techniques could not be used to advantage with the would-be naturalized speech of the new drama. That the speech of Shaw is preferable to that of Bulwer-Lytton, the speech even of Barrie to that of W. G. Wills, I certainly do not doubt. But in achieving a new technique which should suit the new kind of drama, something was lost—lost for the actor, the author, the audience.

[12] John Drinkwater, *The Gentle Art of Theatre-Going* (London, 1927), p. 101.

There may have been reason to object to the actor's desire to be the only figure of importance in the theatre, but his contributions as an interpreter are essential, are indeed functional, in the theatre. The actor is indisputably the playwright's medium, as paint is that of the artist, or words that of the poet. The actor, in body and in voice, is the essence of the theatre. When he foreswore the art of the voice, diction, and the art of the body, deportment, and the dramatist hailed him for doing so, they both were in danger of committing artistic suicide. When the old school was supplanted by the new, a type of non-acting player was developed who could play modern drama, but who could not play great drama. I hesitate to propound in conclusion another scholastic debate on the nature of the priority of the chicken or the egg. Whether we lack great drama because we have the products of a system which gave up the training in technique and tradition that could develop great acting, or whether great acting died because great drama is impossible in the contemporary world, who shall say? But of one thing I am sure: since the last decade of the nineteenth century, the integral relationship of the histrionic and the dramatic arts has been forgotten. Dramatic criticism thrives, histrionic criticism practically disappeared with the old school. The disappearance of the old school actor, with the concurrent development of the new school non-actor, mainly between the years from 1870 to 1890, made possible, nay, inevitable, the so-called "dramatic renascence" of the nineties, which was not a sudden efflorescence of dramatic genius, but rather a floral wreath upon the grave of histrionic genius.

SOME PRINCIPLES OF STAGE FENCING

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IN THE school where I acquired the fundamentals of theatre art, the technique of fencing was thoroughly taught. The numerous sword fights which our repertory afforded were closely watched and keenly criticized by a score of *aficionados* who ate, drank, breathed and dreamed fencing. Expert swordsmanship was a matter of pride with every actor. For weeks in advance of a production the spare minutes and hours between rehearsals would be devoted to polishing each lunge and parry and refining the action to a remarkable degree of poise and needle-like blade play. Nevertheless, some of our fencing scenes were mightily dull, often being drawn out to intolerable lengths of flawless attack and defense, of swift, almost imperceptible thrust, parry, and riposte, with complex sequences of movement, meaningless to all but the initiate. Too often this is what happens when expert fencers take the stage. Not that their skill is entirely lost on the average spectator, but that it seldom serves the full dramatic purpose of the scene.

The object of real fencing is to touch without being touched, whereas that of stage fencing is to excite and entertain. The technique of genuine fencing is based upon deception, that of the stage upon demonstration. The responses of the audience must be aroused by the conviction of danger, death, and those particular emotions which characterize a quarrel. The real fencer, being deceived, fails to react quickly enough, and thereby is merely hit. But the spectator of the stage bout must see the point coming, unconsciously recoil from it, and shrink as it penetrates the unguarded body.

Good stage fencing reverses the practice of the mat and the field in that, instead of attempting to deceive the adversary, a clear indication must be given of the direction from which the blow will come before the subsequent movement of the body is made. This slight warning allows the attacked one to anticipate the lunge and so defend himself or expose himself with more confidence and style than would be possible otherwise. There are no feints or false moves in stage fencing, except very broad ones. The speed of the assault may be considerable, but the cuts and thrusts, with the rarest exception, finish as they began: directly.

This raises the question of whether the thrust in stage fence should be aimed deliberately wide. The advantage of the wide thrust is that it is less dangerous, and of course it can be more easily parried. But it gives the illusion of real combat only when the engagement lies laterally across the stage. Up and down stage, the device is bound to become apparent, thus losing appeal. Moreover, if the attack is properly anticipated, a false direction should not be necessary. To produce a constant reaction on the part of the audience, the attack must always seem to be genuine regardless of the angle from which it is viewed by the spectator, be he in box, gallery, or pit. In other words, the effect is a matter of timing rather than direction.

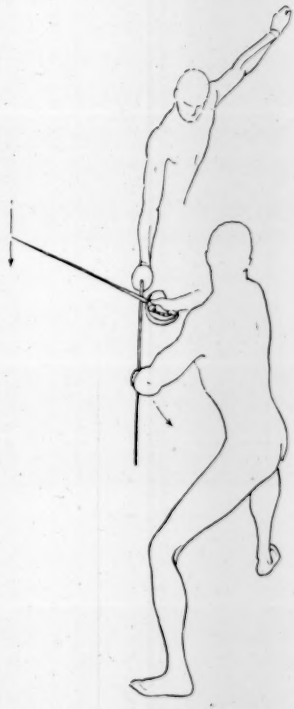
The cut, likewise, must be accurately aimed at cheek, arm, or thigh, and delivered with considerable vigor. In stage fence the cuts must be broader, with the arm drawn further back in preparation than in real combat. This drawing back of the arm is the warning to the defender,

similar to the preliminary pointing of the blade in thrusting. In cutting action, feints, when necessary, can be made by drawing back the arm, threateningly, as if to strike. However, it is usually good to make the ensuing cut in the same, rather than a different, quarter from the feint.

The balance between attack and defense is a problem of cooperation rather than contest. Just as it is the obligation of the attacker to indicate beforehand the nature of his attack, so it is the duty of the defender to understand and apprehend it. Apprehending the attack, the defender must meet the blade squarely, and with evident decision. In the normal course of things a few practice rounds, alternating attacks, will take care of this. The underlying object of the rehearsal of stage fights is to develop speed, along with such precision of execution that the attack and defense will seem not only convincing but extraordinarily brilliant. At the same time, the players should guard against the habit that usually springs from continually repeated routines of merely striking their weapons together, of meeting the blade too well, meeting it more than half way, or anticipating the movement, and so robbing the attack of its offensive character and losing the excitement of contest. Unfortunately, this routine fencing is a fault which mars the combats of most shows that have had runs of any appreciable length, and this is why the fencing of road-show *Hamlets* is invariably so bad.

Aside from parries, or direct defensive moves, there are those movements of the body that derive from the impulse to escape contact entirely, either from superior agility, shrewdness, or fear. There are three such movements: dodges, side steps, and retreats. An agile man will often duck the blow or thrust. The canny one, opposing a more violent opponent, will side-step the attack in such a way as to strike the attacker passing by, or after he has passed, from behind. The coward, stepping away directly from the attack in trying to get out of reach, eventually finds his back against the wall, or is overtaken.

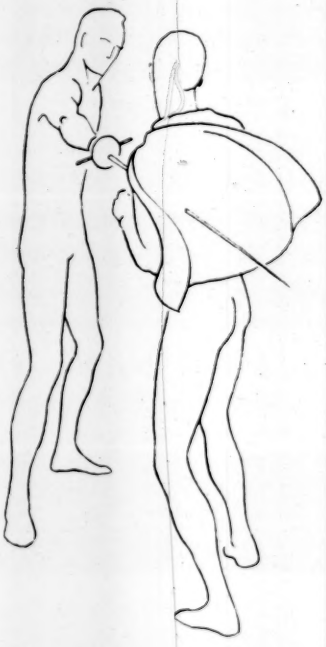
Then there is the important matter of disarming. This may be accomplished most effectively by seizure with the left hand, by beating the opponent's sword



DISARM BY COMBINED SEIZURE AND BEAT

from his hand, or by combining the two, seizing the blade with the left hand and rapping it free with the right. The simple seizure has the advantage of both facility and certainty, although it is the least spectacular. When seizure alone is used the adverse blade should be grasped, not by the foible, where the blade is presumably both edged and elusive, nor by the center, which is the strongest part, but by either crossbar or hilt, where hand against hand the strong arm and quick

wrench can procure it most readily. The beat is nothing more than a sharp blow upon the back of the blade, delivered with such suddenness and weight as to force the weapon from the hand. In doing this, it is generally best to oppose the centre of the beating blade to the



A KILLING THRUST THROUGH CAPE

forte of the other. In any stage disarming the blade should be knocked or jerked out of the hand *downward*. The reason for this is that a sword knocked up into the air may land anywhere, endangering spectators, actors, or scenery. Disarmings that send the blade flying across the set had best be left to the movies.

Since the majority of stage fights end in stage deaths, the actor should develop a convincing technique of killing. The lethal blow or thrust must have the appearance of reality. Otherwise the perhaps splendidly acted death scene that follows will be ridiculous. As a rule thrusts are much surer and safer than cuts or blows, and it is well to depend on them for the killing.

When a deadly thrust is required, the time-honored method is to engage across the acting-area, thrusting under the upstage arm of the one to be killed. When properly executed, this trick produces a perfect illusion of the blade having completely pierced the body. It is essential, however, that the blade enter and be removed in a straight line, and not perceptibly upward or downward as we so often see, at the expense of the illusion.

A less frequently seen, and hence more effective, killing may be made by the same device, but with the fencers engaged diagonally across the stage. This has the additional virtue, since the action moves toward and away from the spectators, of possessing a strong kinesthetic appeal that is lacking in the more common arrangement.

Most effective of all is the deadly thrust delivered directly toward the audience. It is effected by having the assailant upstage with his victim downstage, back to the audience. But since in this arrangement the fact of the blade passing under the arm would be apparent to most of the spectators, it is well to have the costume of the victim include a cloak or short cape ample enough to conceal the space between arm and body. All that the spectator sees is the end of the blade as it emerges from this covering. If the blade is passed under the arm obliquely, with the point turned rather inward, the illusion will be that of the blade having penetrated through the body and coming out the middle of the back.

In making a killing of any kind, it should be borne in mind that the illusion of some force is required, for the body is of fairly solid substance, and considerable direct pressure, even with a sharp point is necessary to penetrate it. The illusion may be helped by two means. First, the thruster may "pull" this punch

a bit at the instant the point makes its entry. Second, the one thus struck must react to the force of the blow: stopping, if on the attack, staggering back or recoiling if struck while at rest or retreating.

The last factor of illusion, and the one most often neglected by actors, is the realistic withdrawal of the blade after the thrust has taken effect. The gruesome business of retrieving the blade from the body required a special technique known to every experienced swordsman in earlier days; a technique particularly urgent when more than one man was engaged. Elizabethan fencing manuals devote some space to this technique. On the stage, the blade should be withdrawn as if the resistance of the flesh were a real thing. A few sharp preliminary jerks, a twisting of the blade, or a counter pressure with the left hand or foot against the body, should help to establish the illusion of this resistance to the freeing of the blade, after which it may be slowly withdrawn.

In staging the fight as a whole, the action plot should be worked out in considerable detail, beginning with the positions of the performers at the start and at the end of the bout. Then the movements about the stage during the combat should be plotted, with the high points indicated, such as corps-a-corps, deep lunges, and pauses for breath. After this, the particular cuts, thrusts, dodges, etc., should be noted and the fight staged into this pattern. An idea of the sequence and tempo of movements of individuals seriously engaged in combat may be formed by observing the actions of contesting pugilists or match fencers. It will be found that the combatants act in groups of movements, or "phrases," punctuated by pauses for breath, or for taking fresh stock of each other. Never is the action continuous for more than a few seconds at a time; seldom does an individual perpetrate an attack consisting of more than five distinct movements, before pausing. The corps-à-corps, or body-to-body impasse into which both fencers and boxers frequently hurl themselves, is an especially spectacular maneuver. This and other points mentioned above should all form part of the preliminary action plot. The theatrical success of the fight will depend largely upon the care with which this plot is made out, rehearsed, and worked up to a finished thing. In no case should extemporaneous fencing be indulged in, both because of the danger to the actors who must fence without mask or plastron, and because of the likelihood of the bout being overdrawn and dull to the audience.

The fencing bouts which we see in the cinema, being more carefully rehearsed, and enhanced in the filming, generally possess a great deal more style than the bouts which we see on the stage. Properly, any bout must achieve the same ends as to style. It must thrill the audience, it must differentiate the combatants, and it must characterize each of them fully as much as any other action in the play. The dramatic effect of the contest may be increased by the outcries of the adversaries, by their stamping feet, by their nervous threats and half-starts, and by the constant wary circling which features any hand-to-hand fight. Facial expressions of surprise, anger, confidence, or fear, must tell the audience what it already sees in the play of the actors' weapons, for it is the habit of most witnesses to view a fight in terms of personalities as much as technicalities. Individuality must be apparent in the manner in which different combatants engage, for in actual combat no two fencers are alike. One will keep his weapon constantly in motion; another will move only upon occasion. One will engage with his arms nearly straight; another with his weapon held close, both

arms bent. One will beat time with his foot; another will constantly toe the earth as if feeling for better foothold. One will crouch; another will stand nearly erect. There are as many peculiarities as there are people. Individuals must be characterized by the manner in which their facial expressions and their peculiar traits of fencing style coincide.

The bold fencer will be continually on the offensive. The coward will either give ground at false moves or mere threats, or he will wait until being cornered before hitting back. The nervous fencer will be constantly in motion. The reckless fencer will reveal his poor judgement by missing more blows than he lands, and by habitually fencing either too close or too far from his opponent. The intelligent fencer will demonstrate his good judgement by the economy of his movements. The phlegmatic fencer will plant himself solidly and move little, allowing the other to take the initiative.

Atmospherically, the emotional effect of the conflict may be heightened by a number of telling devices. First of these is the use of auxiliary noises: cheers, screams, outcries of other performers. A scream accompanying or immediately preceding the fatal blow is a favorite stage trick. Considerable movement by the other actors on the set always adds to the tension of the scene, the witnesses pressing forward when the play is close, scattering when the fight swings around near them, or milling to see better as the pattern of action shifts.

Sharp color contrasts also increase the sense of conflict. One of the best devices here is that of the color contrast typifying the temperamental differences expressed by the contestants. Another is to have a series of contrasts in the colors worn by the supers who form the background, or to introduce a group of contrasting colors into the ensemble as the crowd gathers to witness the fight.

The remaining atmospheric device lies in the lighting of the scene. Probably no stage fight is as effective on a brightly and evenly illuminated stage as it is in a dim light or an uneven one. This is particularly true when a number of combats are simultaneously in progress. The imagination of the spectator supplies and multiplies emotionally that which he can see but in part. Only in scenes where the details of the stage business are significant, as in *Hamlet*, or possibly in the duel between Romeo and Tybalt, should the visibility be high; in these scenes, and perhaps in those where the combat is of such duration that the prolonged effort to see, instead of heightening the attention, would fatigue the spectator.

Aside from visibility, the intensity, quality, and color of the lighting may greatly enhance the scene. The blistering noon of the Mercutio-Tybalt quarrel, the murky battlements on which Macbeth and Macduff finally meet, the sultry field of Bosworth, and the red sunset that engulfs Prince Hal and Hotspur in their final struggle only suggest the possibilities in the production of atmosphere by this means.

The actor who goes to a fencing salon for help in the preparation of a stage combat usually gains a knowledge of fencing deportment and correct management of the foil, things important in themselves, yet by themselves insufficient to supply the dramatic needs of the scene he has to play. Difficult as skillful fencing is, it is, nevertheless, but a means to the actor's end: the projection of his role with the maximum effect. Stage fencing is primarily acting, secondarily fencing. It is the quality of the acting rather than that of the fencing, which, in the final analysis, makes the scene intelligible to the spectator and gives it its emotional force.

"VOICE QUALITIES" IN ORAL INTERPRETATION

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THE theory of "voice qualities," which formed an important part of the old elocutionary system, still receives some recognition as a teaching technique in the study of interpretative speech and acting. According to this theory, the voice has eight distinct qualities, normal, orotund, pectoral, etc. Each of these qualities, it was asserted, suggests to the listener a specific emotional attitude. The elocutionist utilized these different vocal types to secure variety in expressing emotion. It is interesting to note that several recent publications on speech recommend this scheme of "voice qualities," often without qualification, for use in the study of oral interpretation, voice, and dramatics. Recently, for example, an article in the QUARTERLY JOURNAL OF SPEECH, "The Effectiveness of the One-Act Play,"[1] discussed the value of the traditional types of voice for developing flexibility in dramatic interpretation. The author of a new book on acting includes five of these qualities in his treatment of vocal technique."[2] In the omnibus text, *The New Better Speech*, the writers describe in detail the eight varieties of voice and offer suggestions for their application to speechmaking and to reading.[3] The author of *Reading to Others* is somewhat dubious concerning the value of the old classification of vocal tones, yet he suggests that it might be helpful in developing range of expression.[4] The writer of a text on voice advocates the use of the eight qualities for students with unresponsive or inadequate mechanisms.[5]

This theory of "voice qualities" has a long and interesting background. The ancients attempted to classify the vocal characteristics of various emotions and to use this classification as a basis for instruction in delivery. Cicero, for example, in his treatise on oratory describes the total qualities of anger, pity, fear, etc.,[6] and in another work suggests how the orator may suit his voice to the content of his speech.[7] Quintilian does very much the same thing when he advises the speaker to employ different tones for separate divisions of a speech.[8] The *Ad Herennium*, a textbook on rhetoric that was popular in Cicero's time and throughout the Middle Ages, divides vocal tones, first of all, into three general parts: conversational, elevated, and declamatory.[9] Each of these three parts, he then subdivides as follows: the conversational into serious, demonstrative, narrative, and facetious; the elevated into sustained and staccato; and the declamatory into excited and pathetic. The author explains carefully how each of these eight types may be utilized for effectiveness in delivering an address. The *Ad Herennium* probably served as a source of inspiration to the elocutionists of the eighteenth and nineteenth centuries.

During these two centuries both in England and in America, the study of elocution occupied considerable attention. Numerous treatises appeared on the subject, and rival teachers aired their differences concerning the theories of the art. Prominent among the English elocutionists was John Walker, one of the

[1] Josephine Allensworth, Q.J.S., XXVI (1940), 269-282.
[2] E. B. Colvan, *Face the Footlights* (1940), pp. 158-160.
[3] A. T. Weaver, G. L. Borchers, and C. H. Woolbert (1937), pp. 190 ff.
[4] Argus Tresidder (1940), pp. 200-201.
[5] Harrison M. Karr, *Your Speaking Voice* (1938), pp. 166-170.
[6] *De Oratore* (tr. by William Guthrie, 1822), p. 293 f.
[7] *Orator* (E. B. Jones, 1776), p. 276.
[8] *Institutes of Oratory* (tr. by J. S. Watson, 1856), p. 383 f.
[9] *Rhétorique à Hérennius* (Fr. tr., Henri Bornecque, 1907), p. 129 ff.

chief representatives of the mechanical school of delivery. Writing on the expression of emotion, he declares that "we ought to study the effects and appearances of the passions, that we may be able to exhibit them when we are not really impassioned."[10] His book contains a lengthy list of the "passions," as he calls them, together with their characteristic tonal qualities.[11] For example, the voice of fear, he states, is weak and trembling; that of hope, plaintive and eager. Another important figure of the period, Thomas Sheridan, offers sound advice when he declares that the reader should "speak entirely from his feelings, and they will find much truer signs to manifest themselves by, than he could find for them."[12] It must be admitted, however, in working out his system he was as mechanical as Walker. The Reverend Gilbert Austin, who developed an ingenious system of notation for gesturing, drew his material on voice from ancient writers and also from the works of Sheridan and Walker.[13] The first really violent attack on the artificial systems of elocution was made by Bishop Richard Whately. He condemned all schemes for managing the voice as useless, even harmful and urged the speaker to "impress the mind with the sentiments and the proper tones will result."[14] There is no need, he asserted, to learn that this type suits the awful and this the pathetic. This trenchant criticism does not appear to have seriously influenced the elocutionary movement, for it continued to hold the attention of many individuals in England and America for a number of years after Whately uttered it.

In America, it was Dr. James Rush who probably made the most important contributions to elocutionary theory. The practice of elocution in his day had apparently experienced a serious decline. "Elocution," he writes, "appears to be no more than a brutal instinct, in which some only low, bleat, bark, mew, whinny, chatter, and bray better than others." The system of instruction, which he developed to improve performance in the art, turned out to be very artificial and mechanical. The classification of "voice qualities" was one of his contributions. He gives four principal forms:[15] normal, orotund, whispering, and "falsette," although later he mentions the guttural. The Rush system influenced teachers of speech for more than a century. Many texts based on his work were written for use in schools and colleges. All of them, as an examination of the numerous treatises on elocution will show, include the classification of tone qualities.

Among the distinguished representatives of Rush, perhaps the names of Robert I. Fulton and Thomas C. Trueblood are still remembered today by many in the field of speech. They really improved on his system in adapting his theory to the educational needs of their day. In their textbook on the subject[16] there is a diagram, which represents the triune nature of man, consisting of mental, vital, and emotive faculties. Each of these faculties utilizes different qualities of voice in expression. For example, the mental uses normal or orotund tones; the vital, nasal, falsetto, guttural, and orotund resonances; and the emotive, aspirate, pectoral, and guttural sounds. Each type of vocal tone is defined and instructions are given for its application to oral reading.[17] The authors assert that they found two qualities not mentioned by Rush, the pectoral and the oral. It is probable, then, that this text contains the first classification of the eight voice qualities. Mrs. Shoemaker, who was prin-

[10] *Elements of Elocution* (1781), p. 286.
[11] *Ibid.*, pp. 293-354.
[12] *A Course of Lessons on Elocution* (1796), p. 165 f.
[13] *Chironomia* (1806), pp. 29-82.
[14] *Elements of Rhetoric* (1846), p. 263 f.
[15] *The Philosophy of the Human Voice* (1827), p. 112 f.
[16] *Practical Elements of Elocution* (1893), p. 91.
[17] *Ibid.*, pp. 92-110.

cipal of the National School of Elocution and Oratory, added a ninth quality, the tremelo,[18] which she employed in expressing great joy, sorrow, fear, and anger.

This brief historical review shows clearly that the so-called "voice qualities" had their origin in the mechanical systems of the past. In my opinion, they have no legitimate place in the teaching of speech today. In the first instance, their use is inconsistent with the principle, now generally accepted, that correct expression is the result of a re-creation of the thought and feeling of an author's ideas. If the reader or orator realizes fully the meaning and mood of the words he speaks at the moment that he speaks them, his voice will reflect the various tonal changes necessary for effective communication. It is presumed, of course, that such a reader or speaker has developed correct use of voice and also the ability to think re-creatively. Consciously to assume a particular type of voice for the object of indicating the emotional content of a poem or a scene from a play cannot but produce artificial and theatrical effects, similar to those which characterized the performances of the traditional elocutionist.

Then too it might be asked whether the employment of this technique is not as educationally unsound as it is artistically unsatisfactory. Certainly, it emphasizes tricks and mechanics to the neglect of genuine thinking. Because it directs the student's attention almost exclusively to the manner of expression, will it not tend to encourage exhibitionism, rather than the socially desirable habit of sharing experiences with the listener?

This formal classification of "voice qualities" is based on an obvious fallacy. Observation of speech in real life indicates that emotional expression is subtle and varied; it is not something that can be catalogued and labelled in the conventional manner of the old elocutionary texts. Secrecy and caution are not necessarily expressed by means of aspirate tones; nor are feelings of awe, reverence, or sublimity invariably uttered in the pectoral resonance. It may be true that before large audiences some speakers use an orotund voice, but that fact proves little that is significant for the study of delivery. Probably, the explanation is that these speakers have acquired undesirable habits of using the voice. No competent actor, it should be observed, employs the orotund voice. The old time Shakespearean actor frequently spoke with this tone. For that reason the uncomplimentary term of "ham" was conferred upon him. The classification of "voice qualities" is an arbitrary classification and derives no support from actual experience.

Finally, it is important to consider the possible effects of the continual practice of this technique on the problem of voice production. All of the qualities, with the exception of the normal tone, are abnormal in resonance. To produce them, the student must consciously and mechanically manipulate the vocal organs. Will not the deliberate manipulation of the vocal instrument introduce tensions and interferences that will seriously limit his efforts to develop its correct use? Again, it seems likely that such close attention to tone qualities, rather than to ideas, will make the student overly conscious of voice and develop what actors—skilled actors—abhor more than anything else: the habit of listening to one's voice while speaking. It is impossible to see how the continued use of these vocal qualities can help the student to acquire habits of natural, easy response to thinking and feeling in oral reading and acting.

[18] J. W. Shoemaker, *Advanced Elocution* (1896), pp. 48-64.

CREATIVE DRAMATICS IN THE ELEMENTARY SCHOOL

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BAKER BROWNELL, in his book, *Art Is Action*,[1] makes the startling assertion that he would like to see works of fine art "quietly evaporate" a few weeks after they are produced; for he believes that by their authority and prestige they tend to stultify the native art and action in their locality.

Few of us would go so far as Mr. Brownell, who himself admits that his attitude concerning fine art is rather extreme. Many of us will agree, however, that far too much importance has been attached to the passive enjoyment of masterpieces and too little to universal expression in the arts.

Creative dramatics is based upon this belief in general participation, regardless of special talent. Its objective is not the training of actors, not the production of plays, and not primarily the cultivating of appreciation for a great art. As used in the elementary school, at least, its purpose is the developing of finer and happier people—people who because of this experience are more warmly human and understanding.

Participation is the whole concern in creative dramatics. Dramatic scenes which have been developed by a group of children may be presented for an audience, but such a performance should be incidental and informal. Boys and girls like to share their plays with other children, but this outlet is not at all a necessary culmination of their project. It is always a surprise to adults to find that children's enjoyment in creative dramatics is absolutely intrinsic. Little children play at make-believe from babyhood for the fun of the activity itself, and school children find perfect satisfaction in dramatizing stories without any idea of getting ready for an ultimate production.

The Teacher's Part

Because boys and girls respond so enthusiastically when given the opportunity to play a favorite story, and because, with a skillful teacher, they create so amazingly well, the uninitiated are inclined to think that there is little to creative dramatics except "taking off the lid" and letting children's exuberance have free play.

Exuberance and freedom are necessary, but they are not enough. "Children cannot create out of a vacuum," writes Natalie Cole, in *The Arts in the Classroom*.[2] They must have enriching experiences and a background of factual knowledge or their dramatizations will be imitative and commonplace. They think of murder-mysteries and G-men as offering the most dramatic possibilities for a play, and they sometimes re-enact thrilling stories from radio or moving picture. Even when their imaginations are fired by a really fine story, they need the careful though subtle guidance of the teacher—her questions to make them think, her advice when differences of opinion arise, her help in keeping standards high. Most of all, in order to be really creative, they need to feel that she is on the inside sharing the dramatic illusion with them, not an observer giving suggestions from without. For unless there is a feeling of absolute friendliness and sympathy between teacher and pupils, the children will not express their thoughts and emotions freely; and consequently nothing will be created.

[1] Baker Brownell, *Art Is Action* (1939), pp. 29-30.

[2] Natalie Cole, *The Arts in the Classroom* (1940), p. 3.

Where Does the Story Come From?

Because of their limited knowledge of life children have a richer experience when they dramatize a piece of literature than when they originate the plot for their play. There are exceptions, of course, but with something fine to push off their imaginations, they are usually more creative than when they make up their own story. It is true that the teacher learns much about the children's level of thinking when they create a plot; but given a story from literature which they thoroughly like, boys and girls will grow by exploring characters and situations that have not come into their firsthand experience. And there is endless opportunity for originality in developing whole scenes from single sentences; imaginary episodes that result from reading between the lines; characters barely mentioned in the story; dialogue, which becomes so much more important in the play than in the story.

A Social Science Play

To a group of children who in social science have gained much factual knowledge about Chinese religion, education, customs, and dress, Chinese culture will become real if they have a chance to live it for a time; but do not make the mistake of expecting them merely to act out customs they have read about. They must have a *story* or their playing will be entirely uninspired. One supervisor reported that she had never seen anything duller than a certain group of children dramatizing what they had learned about a desert tribe moving from one oasis to another! At a certain education conference pictures were passed around showing boys and girls pretending to be subsoil and trees which had been ruined by forest fires!

If children are exceptionally bright and imaginative, they can originate a story on which time is worth spending. On the other hand, average boys and girls need to have their imaginations fired and their horizons stretched out by a dramatic tale that has real emotional appeal for them. Given such a story, they can weave into it the facts they have learned, and create a play that is convincing in its authentic detail, and memorable in the impression it will make on their lives.

I saw a charming illustration of this type of dramatization developed in a seventh grade class. It was based upon a fragment of a Chinese tale about a young girl with the lovely name of Lotus Petal. In the story of this luckless maiden whom a jealous empress caused to be transformed into a white fox, the children used a rich background of material they had learned about the Chinese way of thinking, of doing, of worshipping, even of speech and walk. The play which grew out of it was so beautiful and so impressive that although it was never given in Chinese costume, it was convincing even to certain adults in an assembly audience who had lived in China for years. I venture to say that the children who developed the play gained a more sympathetic understanding of Chinese culture than they would have gained in a dozen ordinary courses in social science.

Its Contribution to Education

Because creative dramatics is almost indispensable in an education which stresses experience as a basic principle, many schoolmen have come at last to regard drama with the respect that it deserves. Some of them still consider it merely as a tool to aid learning in other fields, but the most enlightened educators recognize that its greatest value is as an art. Such a leader as Carleton Washburne, superintendent of the famous Winnetka schools, says of dramatic expression, "It is new experience. It broadens one's horizons, and gives one a chance

to live in other times, places, and circumstances. It lets one step out of one's own personality into that of another. It lets one transcend one's own limitations, and frees one from many of the taboos and inhibitions that circumscribe daily life."[3]

This individual self-expression that gives a child a legitimate outlet for his emotions is, indeed, one of the significant reasons for creative dramatics. By such expression he not only gains a sense of keen satisfaction, but he learns to see himself objectively. A girl who is tense and inhibited because she is so conscious that she is not a popular member of a group needs encouragement to attempt even an easy characterization. If a teacher can so stir her imagination about a character in a story that she feels an urge to play the part, she will, if even mildly successful, volunteer for other characters. Perhaps she senses the approval of the class for the way she individualized the character of Milk in the first episode from *The Blue Bird for Children*, by Madame Maurice Maeterlinck. The next time she may believe in her own ability sufficiently to volunteer for the more difficult part of the Fairy Berylune. By the time she has played several parts successfully, the social image she had of herself may be sufficiently broken down for her to realize that she has possibilities she hadn't known were in her. If she can be these people satisfactorily, perhaps she could be a different sort of person from the one she is every day. She is happier as she gains confidence in expressing freely the ideas and emotions that before she had kept hidden within herself.

The Habit of Creative Thinking

For every person who sees the possibilities in a given situation, there are a thousand to whom it is unchallenging. Whether it is the acute shortage of rubber, the need for arousing the enthusiasm of a group of people to support a community center, the use of substitutes in cooking, the possibilities of originating a new kind of job—all such situations arouse the imagination of a creative thinker, and according to his field of knowledge, he searches for a solution to the problem.

The habit of creative thinking is developed by various activities in school, and by none more effectively than creative dramatics. I strongly believe that children who are given many opportunities to create become more resourceful citizens, and are therefore more useful to themselves and society.

A Cooperative Project

As a co-operative project, creative dramatics has limitless opportunities. C. Madeleine Dixon, in her stimulating book, *High, Wide, and Deep*,[4] writes, "Under the cover of dramatic play social adjustments of the highest importance are going on all the time." She shows by actual illustration how surprisingly much the tiny children in a nursery school learned about living with one another while they were playing on a "boat" that they had made. Guided by a wise teacher, so that dramatic play has a certain orderliness rather than the chaos which often characterizes it, children constantly enlarge their experience and thus practice real living at the same time they are having fun.

The same thing may be said of the process of developing with older children an original play in creative dramatics. It is a democratic procedure in which every child's ideas are invited and evaluated, and all have chances to play many kinds of characters. In the planning, the playing, and the evaluating process, chil-

[3] Carleton Washburne, *A Living Philosophy of Education* (1940), p. 175.

[4] C. Madeleine Dixon, *High, Wide and Deep* (1938), p. 21.

dren must work closely and harmoniously together, submerging themselves at times, assuming leadership at others. Vicariously, through the characters of the story, and actually, through co-operation with the class, they gain valuable experience in group relationships and respect for the other person's point of view.

Behavior Problems

While creative dramatics has unquestioned potentialities for normal children, it is often surprisingly effective with boys and girls who are behavior problems.

An "opportunity room" in a certain small grade school last year was an indiscriminate mixture of fourteen boys and four girls, with I.Q.'s from 51 to 92. There was a man-sized Negro boy, Douglas, who sat, half asleep and mumbling to himself much of the time; a small Negro boy, Clarence, a bully and a boss, whom the others were afraid to have as an enemy; Joseph, a psychopathic white boy of nine with pitiful home conditions, who hated everyone and expected everyone to hate him; and fifteen others of varying degrees of laziness, instability, and trouble-making propensities.

Their teacher had attempted to use dramatics, but knowing little about it, had made the mistake of choosing material that was lacking in dramatic possibilities, and of expecting results that were too formal. While taking a course in creative dramatics, she saw demonstrations by expert teachers and learned more about technique and choice of material. Being an understanding and sympathetic teacher, she knew at once how to apply the method to her children, and she introduced it in the following very effective way:

The students in this "opportunity room" had been reading a simple story about a boy, Johnny, who dreamed that he took a fascinating trip to a strange land and was entertained by a king and a princess. As the children seemed to like it very much, she introduced the idea of dramatizing it by asking them about dreams they had had. This awakened such a lively response that she gave each one a chance to "act out" his dream. They were delighted, even big Douglas coming alive and surprising the others by the effectiveness of his dramatization. The next day the teacher asked them if they would like to play the story, and with elation born of the fun they had had with their own dreams, they were unanimous in wanting to dramatize Johnny's. What followed in the various periods in which they developed the dramatization was a revelation even to the teacher who knew them so well. Douglas was alert every minute, giving opinions and making suggestions. When the girls tried playing the mother making pies in the kitchen, he criticized them for "not making a thing!" Later, he volunteered to do the part himself, and he gave so perfect a pantomime of mixing dough, peeling apples, putting pies in the oven, that the whole group praised him highly. Thereafter, he was unwilling to relinquish the mother's part to anyone else!

Joseph, who thought everyone hated him, had actually been applauded by the other children for his dream-acting. And when the teacher chose the cast for the first playing of the story, they asked that he be the brownie because he was so light on his feet and so like a brownie in his movements. The effect on the boy was touching. He stayed after school of his own accord, and even though all the other children had left, he whispered to the teacher, "Mrs. DeWolf, I think the kids like me now and I'm going to try to be a good boy."

In order to use Clarence's desire for leadership, he was given especial responsibility for the scene in which the king entertained Johnny in the palace. He

himself acted as butler, moving among the guests with hands spread out as if passing a huge golden tray filled with sandwiches and cakes. No slightest indication did he give of what he was feeling until the scene had been played through once. Then it was that he burst out in tragic indignation, "Miz DeWolf, we're goin' to stop right now and have some lessons in manners and bein' clean! When I was serving those cakes, three of the kids almost knocked the golden tray out of my hands, they was so rude. And Norwood's hands was so dirty that he got germs all over the tray! And then some of the kids tried to grab extra helpings. You gotta have good manners at a party!"

Poor Clarence, erstwhile problem himself, was glaring all the time at the culprits. And this accusation, from one of their peers, followed by a group discussion on cleanliness and courtesy, did more good, according to the teacher, than all of the admonitions she had given them the entire year!

Such illustrations of the therapeutic possibilities in creative dramatics are many, though not often so striking. Whether a child is a bully or a show-off; whether he is painfully shy, selfish, lacking in control of his temper; with snobbishness, prejudice, or low ethical standards, original dramatic work offers plenty of opportunities for developing in him a higher degree of stability and a better sense of values. How much each child grows in these respects depends largely on the teacher, for stories concern human behavior, and if they are wisely chosen and adroitly used, they can be of great influence in the lives of boys and girls.

Conclusion

I hold no brief for creative dramatics as the only aspect of the speech arts that should be offered in elementary schools. Even when integrated with music, rhythms, dance and art—all of which broaden its scope—it still does not give enough opportunity for direct work in voice and diction, public speaking, and the appreciation of formal drama. These should all have a place in the education of children. But that it can help boys and girls in emotional balance, in resourcefulness, in tolerance, I strongly maintain. And I know that it can bring into the process of education infinitely more enjoyment. This alone should justify its use in every grade school, for most of us will agree that education could do with a little more fun!

ANALYSIS OF THE VOCALIC SYSTEM OF A GIVEN LANGUAGE ILLUSTRATED BY HUNGARIAN[1]

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IT IS well known that the laboratory student of speech sounds has a choice of two methods of analysis. The direct or acoustic method relies on the human ear, the precision of which as an instrument of analysis has many times been demonstrated from Helmholz to Stumpf. This method is called "direct" because

[1] The experimental investigations connected with this article were carried out in the Phonetics Laboratory of the University of Chicago. I am very grateful to Professor Clarence Parmenter for permission to use the equipment as well as for his advice. Thanks are also due to Abraham Halpern, Caleb Bevans, Bert Emsley, Elbert R. Moses, Jr., for their helpful suggestions, and to my informants for their kind patience. In modified form, the paper was read at the Eighteenth Annual Meeting of the Linguistic Society of America.

the sound-wave is translated directly into the nerve impulse through the auditory nerve. The indirect method first transforms sound waves into mechanical or optical forms and thus renders measurement more easy. The two methods, of course, ought always to complement each other, and the results should never be at variance. Thus Gemelli and Pastori, who used the indirect method very extensively, insist that their graphic and algebraic research did not contradict ordinary acoustical observations.[2]

In studying the Hungarian vocalism both acoustical and mechanical methods were employed. In the first place, the phonetic identity of the vowels had to be determined by ear, since indirect analysis usually shows that every phonetic event differs more or less from every other. All native listeners consulted failed to tell apart more than fourteen vowels.

The standard dialect of Hungarian speech was then assumed to contain fourteen vowel sounds. The term "speech sound" was defined as any sound emitted during an act of communication which is not devisible into smaller units other than simple oscillatory phenomena. A vowel was taken to be that class of sounds which is characterized by such more or less constant features as quantity, nasalisation, quality, labialization, tone, and so forth. In Hungarian, duration, quality, and labialization were found to be distinctive features.

A Hungarian text of some length, containing all the fourteen vowels initially, medially, and finally, was recorded on a kymograph twice with tambours varying in size and in tension. In spite of utmost care in recording, the exact limits of some sound tracings, particularly vowel and fricative combinations, were impossible to determine. By comparing these occurrences with the others, however, a fair approximation was arrived at. After measuring, then, each graphic representation of every vowel in the recorded text, the results were averaged and seven of the vowels were taken as units, so that the following duration differentials were obtained:

Front:	[i]:1	as	[i:]:1.5
	[y]:1	as	[y:]:2
	[e]:1	as	[e:]:2
	[ø]:1	as	[ø:]:2.5
Back:	[u]:1	as	[u:]:1.25
	[o]:1	as	[o:]:2.25
	[a]:1	as	[a:]:2.5

A glance at the figures will show that the duration differential increases as the vowel-pairs become more open. An observation of this sort may become important for historical linguistics. For example the shortness of the *i* in Latin past participles of the *strictus* type is explained by Max Niedermann by invoking this "constatation faite par la phonétique experimentale," which he slightly misstates as "une voyelle est d'autant plus brève qu'elle est plus fermée."[3]

Having determined the quantitative relation of the seven vowel-pairs, two sets of experiments were devised to study the qualitative correlations. First, an artificial wax palate was prepared and each vowel recorded five times. The five palatograms were superimposed and the average curve determined for each vowel. The results of this experiment, allowing for some error even after five measurements, were as follows. The four most open vowels, [o] and [o:], [a] and [a:] yielded no palatograms at all. The front-mid and the front-mid-rounded vowels gave four entirely different pictures. The three close pairs, however, that is [i]:[i:], [y]:[y:], [u]:[u:], gave only three pictures, because when short was superimposed over long there was practically no difference between them, while, of course, each

[2] *L'Analisi Elettroacustica del Linguaggio* (Milano, 1934), I. 83: ". . . i risultati delle nostre analisi grafiche e algebriche *non* sono in contradizzione con le osservazioni acustiche ordinarie."

[3] *Précis de Phonétique Historique du Latin* (Paris, 1931), pp. 94-95.

pair differed from every other.

Because indirect methods of studying vocalic timber are still unreliable and since, as Miller writes,[4] "yet no single opinion of the cause of vowel quality has prevailed," the following acoustic experiment was devised. Three informants recorded on a phonograph the same text which was used in the kymograph work. Three phonetically trained linguists were given a copy of the text in phonetic transcription but with blank spaces for the vowels. Their instructions were to listen to the phonograph records and to fill in each blank space with one symbol out of fourteen supplied to them. All the transcribers agreed in hearing no difference in quality between the three closest vowel-pairs, but all found distinct qualitative differences between each of the remaining vowels. Their opinion, therefore, supported completely the evidence of the palatograms. The difference between [i], [y], and [u] on the one hand, and their respective long correlates on the other, was merely one of duration; the difference between [e], [ø], [a], [o] and their respective correlates, however, was duration plus a qualitative difference.

Labialization, defined in this case as difference in quality correlated with increased lip-rounding, is a feature of some Hungarian vowels. Thirty-six photographs were taken of the lips of a native speaker, articulating vowels in various positions. The camera was set at a distance of nine inches, with a Leiz-Elmar 90 mm. f.4 lens in Speed-O-Copy attachment. After superimposition of the photographs it appeared that all the front vowels were unrounded, all the back vowels rounded, the central having an intermediate degree of labialization. The phonetic pattern of Hungarian vowels was then set up as follows:

	Unrounded Front		Semi-rounded Central		Rounded Back	
Close	[i:]	[i]	[y:]	[y]	[u:]	[u]
	[e:]		[ø:]			[o:]
Mid		[e]		[ø]	[o]	
Open				[a]		
			[a:]			

When he finished setting up his pattern, the phonetician has little else to do except to consider the relationship of his material to the linguistic pattern as determined by the phonologist. The phonemic system of Hungarian has been worked out by three scholars, the Frenchman Sauvageot, the Hungarian Laziczius, and, most notably, by Ludovít Novák, a pupil of both Sauvageot and Trubetzkoy. According to these scholars, the Hungarian phonemic pattern is in a state of transition. Many speakers of the standard dialect still employ fourteen nuclear phonemes, but in the speech of the younger generation, a steadily increasing minority, there are only eleven nuclear phonemes, which occur in all positions. Of the remaining three, namely /i:/, /y:/, and /u:/ Novák writes, "la quantité désormais phonologisée ne s'est maintenue . . . que dans la premiére syllabe du mot."[5] But since the first syllable in Hungarian always bears a loud stress, for the younger generation words such as *huzat* "draught" and *hu:zat* "makes pull" or *fyl* "ear" and *fy:l* "becomes hot" have become homophones.

Although orthography usually lags well behind a sound-change, in this case at least half of the most reputable and otherwise conservative Hungarian publishing houses have ceased to distinguish in their print, by the traditional diacritical signs, long i, y, and u. Other publishers still retain fourteen vowel symbols, namely, a, á, e, é, i, í, o, ó, ö, ő, ü, ű, u, ú.

[4] *Science of Musical Sounds* (1922), p. 215.

[5] "L'harmonie vocalique et les alternances consonantiques dans les langues ouralo-altaïques, surtout finno-ougriennes," *Travaux du Cercle Linguistique de Prague*, VI (1938), 94.

Despite the opinion of several leading linguists[6] who believe that phonetics does not investigate a prelinguistic level, but that its subject matter also falls into systems, phonetics and phonemics are still considered strange bedfellows. Indeed, general theories about the nexus of speech pattern and linguistic system are as yet unclear. The student of Hungarian phonetics, however, is impressed by the suggestion of some sort of relationship when he observes that the three phonemes which have all but disappeared from modern Hungarian correspond to the front, central, and back long close vowels respectively, vowels which did not differ from their short correlates in more than one respect, namely, quantity. All the long mid and open vowels, on the other hand, differed in at least two respects, namely, quantity and quality. Whether such an observation is significant or otherwise is a question which cannot be answered until the actual relation of *la parole* and *la langue* is determined. If this paper has shown one reason for the need of such a theory in a revised form, it has succeeded in its purpose.

[6] For example, George L. Trager, "The Theory of Accentual Systems," *Language, Culture, and Personality. Essays in Memory of Edward Sapir* (Menasha, Wisconsin, 1941), p. 132.

TRENDS IN AMERICAN PRONUNCIATION

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MUCH has already been written on the concept of language standards. As each language develops, its orthoepists analyze and catalogue it for those who use it. I hesitate to add to pages already written, but do so in the belief that a re-evaluation of some of our concepts might justifiably be made at this time. The articles on sound-changes, the writings *in re* the existence of variations little known before, and the studies of the dialect associations, have brought to light so much new data that it might be wise to reconsider what most of us have believed for some time. It is not my intention to defend a "right" and criticize a "wrong" belief as concerns standards of linguistic usage. That is a problem we shall not yet be able to decide. For the uninitiated, it is easy enough to go to a dictionary or similar source and say that a pronunciation of a word is this or that, and let it go at that. The initiated smiles and understands, for he knows that dictionaries are not composed, compiled, and edited in a week: He realizes the necessity of having a standard of reference, but has a broader point of view if he would understand the true problem of delineating a standard form. For it is the province of the linguist to analyze not only what is, but why it is what it is, in what direction it is going, and how it might resolve itself. He also understands he is not dealing with a static problem but with a dynamic one, if he is studying a living tongue, and that what is "right" today, is "obsolete" tomorrow. In other words, he is concerned with the study of trends of language, and his better understanding of it is the means with which he must work.

In 1890, Henry Sweet, in discussing the many difficulties in setting up a standard, stated "that it changes from generation to generation, and is not absolutely uniform even among speakers of the same generation, living in the same place, and having the same social standing."[1] *It is*

[1] Henry Sweet, *Primer of Spoken English* (Oxford, 1890), preface p. VII.

my belief that the study of standards is now in a process of stagnation, that students are being taught forms as standard that are much more than a generation old, and that many present day phoneticians insist that their students adhere to forms they should have discarded long ago. The question raised here is not so much that of accepting the standard of a moment, but rather the willingness to accept or at least recognize some deeply ingrained modifications.

Let me give an instance. If the reader will acquaint himself with what is taught in the normal class in "phonetics," "speech," or however it be called, he will be aware that very few teachers accept or are willing to accept what is commonly called an intrusive *r* in linking position in phrases like *idea of, law and,* etc. Kenyon stated in 1937 in a discussion on intrusive *r* that "it is a very common practice among cultivated speakers in England and Eastern America (but apparently not in Southern America). The evidence of its universality in the regions is so overwhelming that it is mere ignorance of the facts of cultivated usage to deny it. Though one may choose to avoid it, there is hardly warrant for condemning it in others as 'incorrect.' "[2] He was not the first to state this fact. Sweet in the text cited above said, "Thus I know as a fact that most educated speakers of Southern English[3] insert an *r* in 'idear of,' 'Indiar Office,' etc. in rapid speech, and I know that this habit, so far from dying out, is spreading to the Midlands; and yet they all obstinately deny it."[4] This statement written more than fifty years ago, can still be made today. The Board of Examiners in the City of New York lists the use of intrusive *r* as one of the faults it considers substandard.

Again, I wish to state that it is not my intention to say what should be "right" or "wrong." I am merely pleading for a broader linguistic point of view. The American linguistic phonetician, I believe, is willing to accept the definition of a standard as stated by George Philip Krapp. "A sufficient definition of the term standard will perhaps be found in the statement that speech is standard when it passes current in actual use among persons who must be accounted as among the conservers and representatives of the approved social traditions of a community."[5] If the above citations from Kenyon and Sweet are correct, and I believe they are, and if we still adhere to the concept of standards as expressed by Professor Krapp, are we not being a little blind to what is being said about us, or are the phoneticians willing to set themselves up as the ones who will dictate what should and what should not be said, even to the extent of closing our ears to what may be current? It seems to me that we shall rapidly fall into the latter category if we do not see to it that we keep abreast of linguistic trends.

"Till we know how we actually do speak, we cannot deal with the question how we ought to speak, and whether it is possible to reform our pronunciation."[6] "Remember that language exists only in the individual, and that such a phrase as 'standard English pronunciation' expresses only an abstraction. Reflect that it is absurd to set up a standard of how English people ought to speak, before we know how they actually do speak."[7]

Let us now turn to some of the more noticeable trends that seem to be asserting themselves in the phonetic characteristics of American English. No one person can do more than note some of the

[2] John S. Kenyon, *American Pronunciation* (Ann Arbor, Michigan, 7th edition, revised, 1937), p. 160.
[3] Sweet's name for what is now commonly called "Received Standard."
[4] Henry Sweet, *op. cit.*, p. viii.
[5] George Philip Krapp, *The English Language in America* (1925), I, 7.
[6] Henry Sweet, *op. cit.*, p. ix.
[7] Henry Sweet, *Primer of Phonetics* (Oxford 3rd edition, revised, 1906).

trends that are gaining ground in any particular section of the country. For the moment we are not concerned with the conscious direction of language trends but rather in our observation of them.

I have already noted what seems to be one common trend of the English language. I should like to indicate some of the other more noticeable trends that seem to have appeared in American English. One is the growing tendency toward the use of elevated tongue positions in certain vowel forms. There is an interesting history behind this. One will recall that the Modern English vowel forms had their beginnings in the Great Vowel Shift of 1500, when the vowel forms showed a steady elevation of the tongue positions, with the two high vowels becoming diphthongs; i.e. [i] > [aɪ], and [u] > [aʊ]. When this change became "standard" we had left the Middle English vocalic system and found ourselves in the Modern Period.

It seems to me that our vowel system is again in a noticeable state of change. The sound of [æ] in *cat* seems to be moving up to the next position, i.e. towards [ɛ]. British speech has already assumed the phonemic structure of [ɛ] in many words, if we use the American [æ] as a point of departure. Kenyon states, "There is considerable variation in the sound of *ă* in Standard English. In the South English type of British speech, the sound is noticeably 'flatter'—i.e., made with the tongue higher in the direction of *ĕ*—than that generally heard in America in words like *hăt, măn*. To an American in the North or East, the word *back* as correctly pronounced by a Southern English speaker often suggests the word *bĕck*, the sound of which it actually reaches in Cockney pronunciation. In the Southern United States, however, the *ă* is 'flatter,' resembling that of South England."[8]

The vulgar forms in the Eastern United States have completely raised the position from [æ] > [æ˕] > [ɛə] in many words. General American speech shows [ɛə] in all stratifications of society for words like *hand, mass, laugh*, etc. George L. Trager shows how the phonemic entity of [æ], which he calls "short a" becomes two entities, namely [æ] and [æ˕].[9] He notes that for many words common usage tends toward [æ], while in others elevation of the sound has made consistent progress. The British [æ] then, has already elevated itself in the Received Standard form. The American [æ], following suit, is going through the same process, and in some sections of the country has completed the change [æ] > [æ˕]. Many "vulgar" American dialects note complete phonemic change to [ɛ] plus an off-glide, so that it is common in the Middle West to hear [hɛənd], [kɛəndɪ], [bɛəθ], and [mɛəs] for [hænd], [kændɪ], [bæθ], and [mæs]. New York City shows this too, with the diphthong slightly nasalized in the speech of some, especially where a nasal follows the vowel. American pronunciation is not in the [ɛ] phoneme as Southern British seems to be in most instances in words like *hat, cap*, though the trend is definitely in that direction.

This process of elevation is seen in the diphthong [aʊ] or as it is said by some in Eastern Standard [ɑʊ]. The elevation of the first element of the diphthong to [æ] is now so common that it sometimes seems that the latter is even more prevalent than [aʊ], [næʊ], < [naʊ], [kæʊ], < [kaʊ], etc.

Another tendency of the front vowels occurs in the [eɪ] diphthong. The tongue shift has already been expressed by the use of [e˖ɪ]. It is my feeling that the

[8] John S. Kenyon, "A Guide to Pronunciation," in *Webster's New International Dictionary*, 2nd edition, 1934, p. xl.

[9] George L. Trager, "One Phonemic Entity Becomes Two—Case of the 'Short A,'" *American Speech*, October, 1940.

first element of this dipthong has already lowered itself to [ɛ] in words like *fail, same, they,* etc.; that for the speech of many, transcribing the diphthong [eɪ] or even [e˕ɪ] is now obsolete.

If we look at some of the back vowels we notice a trend towards centralization of tongue positions. High back [u] shows such a noticeable trend towards a centralized position that we cannot honestly teach [u] for words like *lose, too, blue, do,* etc., as the only "correct" form. Some phonetic texts such as Jones and McLean have listed rules for the [ju] pronunciation of certain words like *new, tune, duty,* but show the use of [u] for those words mentioned a few lines above. A study of the trends, I believe, will show tendency away from the use of the initial palatal in many of these positions, especially after the alveolar positions, towards the [ɪu] or [ü] forms. We find that the back [u] is tending towards the [ɪu] or [ü] as is the [ju] tending towards the same form; that is towards a central positive position of the back vowel, and away from the use of tenser palatal of [ju] into the [ɪū], a much more lax position.

The first element of the diphthong [oʊ] shows a similar tendency. Various texts have already pointed the common use of [ɜʊ] and even [ɛoʊ] in British speech for this diphthong. The tendency in America, especially in the East, which is influenced somewhat by the Received Standard form, and in the General American standards, is towards noticeable centralization of the diphthong. There is not only the tendency to lower to [o˕ʊ] but also to centralize the position to [o˖ʊ].

Besides these tendencies already noted, there seems to be a trend toward certain assimilated forms, one of the most common forms of linguistic change. The process of assimilation is a well-known one, and it seems that every living tongue is subject to it. Deferrari[10] recently published a pamphlet attempting to explain linguistic change on the basis of assimilation and the reaction against assimilation. At the present time the chief form of assimilation that seems prevalent is palatalization. I have noticed consistent tendency toward making most [tj] and [dj], [tʃ] and [dʒ] respectively. This change has already occurred in certain words which are now accepted as "standard," namely *nature, picture,* etc. At the present time the *didja* and *won'tcha* pronunciations are considered "vulgar." The use of [tʃ] in combinations such as this seems to exist however in the speech of most. We cannot merely dismiss such pronunciation by saying "they are not right" or "they do not sound cultured" or by other vague terms. Our language is alive, and accordingly it is changing. It cannot and must not become the property of one group, for if it does, it will obsolesce.

This particular change of [tj] > [tʃ] and [dj] > [dʒ] seems to be occurring predominantly when the alveolar ends a word, the palatal begins another, and both sounds are in the same breath group. The change shows itself in words like *tune* and *duty,* but it seems to me that deletion of the palatal glide and centralization of the vowel is more common here than is palatalization. It is my belief that the change towards this palatalization will be even greater than it is now and that [wountʃə] and [dɪdʒə] will become as standard as [neɪtʃ˖ə(r)], [pɪktʃʊə(r)], etc. So many people in the educated group use the palatalization that we cannot refuse to recognize its infiltration.

"For no language can remain alive which is not answering all the infinitely varied needs of a whole community, and adapting itself in every part to their

[10] Harry A. Deferrari, *Outline of a Theory of Linguistic Change* (Catholic University, 1941).

changes; it is stinted of its natural and necessary growth when it is divorced from general use and made the exclusive property of a class. Thus there came to exist among the same people two separate tongues; the one an inheritance from the past, becoming ever more stiff and constrained and employable only for special usages; the other the production of the present growing constantly more unlike the other by the operation of the ordinary processes of linguistic change, full of inaccuracies and corruptions, if we choose to call them so, but also full of healthy and vigorous life, which enables it finally to overthrow and replace the learned or sacred dialect of which it is the offspring."[11]

I have indicated only three of the common trends, namely, those concerned with intrusive linking *r*, centralization, elevation and relaxation of the tongue in certain vowel forms, and palatalization. There are no doubt others that should be covered. The world is changing so rapidly that unless we make a strong effort to keep abreast we shall be left far, far behind.

[11] William Whitney, *Language and the Study of Language* (1895/1896), p. 149.

VOICE AND SPEECH EXAMINATIONS IN AMERICAN EDUCATIONAL INSTITUTIONS

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IN THE preparation of voice and speech examinations a number of questions arise that frequently have been answered in an arbitrary and subjective manner. Does speech become defective only when pathological or organic disorders occur, or is it also defective when enunciation is indistinct, when pronunciation is inaccurate, when dialect manifests a narrow provincialism, or when there is a lack of fluency in expressing ideas? One, two, or all of the above-mentioned faults might be criteria. Other problems arise out of the methods of testing, which vary greatly; and trained examiners have been used under conditions where their judgments showed little agreement.

The solutions to some of these questions require experimental evidence, whereas others are of a more philosophical nature. This study is limited to assembling and comparing voice and speech examinations given in educational institutions in the United States. It is limited to examinations given to unselected groups of students in public schools, colleges, and universities to uncover gross defects in voice and speech, and to attach a rating to their vocal and speaking abilities. It is hoped that if a discovery of general objectives and methods is made, a wider understanding of examinations might result and the use of sounder or more effective testing methods might be promoted.

Thus, this survey investigates: 1) the objectives and purposes of voice and speech examinations as they are now being given; 2) what aspects of voice and speech are being examined; 3) how the examiners determine and rate the condition of voice and speech and, in so doing, what standards and criteria for these judgments are used; and 4) the problems involved in the administration of voice and speech examinations.

The procedure followed in the study

was that of direct correspondence with public school, college, and university speech specialists administering these examinations. A questionnaire concerning their speech examinations was enclosed in each request for information. This was done to insure an exact and specific understanding of desired information in addition to the examiner's own statements concerning his standards. Copies of the voice and speech examinations used by examiners in these institutions were also surveyed.

I

The objectives and purposes of the examinations now being given in educational institutions may be classified into seven types:

Type I: A voice and speech profile attaching some rating to the subject for the purpose of recommending treatment for those who are classified as defective.

Type II: A survey of students' speech abilities for the purpose of acquainting the speech instructors with the students' particular needs. This is often a preliminary survey or diagnosis of known speech defectives.

Type III: A speech and voice profile which estimates the subject's abilities for the purpose of placing him in the required speech class that will best suit his needs, unless he is shown to be so superior that he needs no training.

Type IV: An articulation and enunciation analysis for the purpose of acquainting the teacher with the children who are defective in this respect and for recommending treatment.

Type V: A careful case history that is a basis for future diagnosis.

Type VI: A survey of the number and general type of speech defects in a given group.

Type VII: A speech-analysis test constructed for the purpose of training the nonspeech expert who is to administer it, giving him the opportunity of observing and diagnosing speech defectives.

To any of these types secondary objectives are sometimes attached. One such objective is to make students sensitive to their speech needs. Another is to discover students whose voices and speech do not meet the examiners' standards for cultured and effective usage. For instance, speech is often considered defective if the dialect deviates from a standard upheld by the examiner. It may thus be seen that examinations by no means follow a uniform pattern, but have divergent purposes and objectives.

II

Investigation of what is tested by these examinations showed that the term "speech" has varying connotations. To some examiners a test of speech meant the testing of voice, articulation, etc., plus making a speech, as well as trying to discover if the individual could communicate thought effectively.

Altogether eleven aspects of voice and speech were tested in these examinations and each of these aspects was described by many different terms. The confusion of terms furnish additional evidence of the great lack of uniformity in terminology. Table I lists the aspects of voice and speech tested, in the order of frequency, together with the descriptive terms used by examiners.

TABLE I

I. ARTICULATION-ENUNCIATION (found in 100 per cent of the tests examined).

Speech sounds:

Some examiners test all sounds, others test only sounds most frequently misarticulated, still others test sounds in initial, medial, and final positions.

Vowels, consonants, diphthongs, blends:

Adversely conspicuous, assimilation, clear, dentalization, flattened, glottalized, indistinct, insertions, inverted, labored-difficult to produce, lax, nasalized, omissions, overaffricated, overaspirated, overenergized, overpreciseness, reduplication, retracted, slovenly, sonant-surd, confusion, substituted, unintelligible-confusing

TABLE I—*Continued*

inaudible, unpleasant to hear.

Specific Disorders Affecting the Articulation-Enunciation:

Rhythm (stuttering, stammering), organic, cluttering, delayed speech (infantile perseveration), lisp, dysphasia, cleft palate, foreign accent (foreign dialect), spastic, provincialism (colloquial dialect), oral inaccuracy, oral inactivity, oral action, freeing tension.

II. VOICE, PHONATION, OR PHONATORY FACTORS (used in 80 per cent of the tests examined).

Quality, Timbre, Resonance, or Organic:

Denasal, free, full, flat, glottal, tense, gutteral, harsh, hoarse, hollow, husky, infantile, metallic, muffled, nasal, noisy, pectoral, shrill, strident, thin, throaty, tremulous, unemotional.

Pitch, Flexibility, Inflection, Tone Placement, or Placement:

Colorless, monotonous, stereotyped, stress, phrasing, pitch too high, too low.

Loudness, Intensity, Volume, Audibility, or Projection:

Too loud, too soft, weak, strong, medium, monotonous, too flexible, pattern, general, too effusive, too explosive, audible, breathy, intelligible, covered, muffled.

Duration, Time, Rate:

Staccato, tonal perseveration, too rapid, too slow, prolongation, monotonous, jerkiness, faulty phrasing, pattern, general, choppy drawl, too many or too few pauses, appropriate in tempo, scanning.

Breath Control, Breathing:

Breathy, breathiness.

III. PERSONALITY-ATTITUDES (in 45 per cent of the tests examined).

Appearance, poise, posture, general behavior, control and activity, bodily control, attitude toward school (interested, indifferent, antagonistic), aggressive, submissive, neat, prompt, alert, communication, response, direct, purposive, mannerisms (appropriate to type or age or adversely conspicuous), self-confident, support (tenseness, vitality, freedom, objective), force (vigorous), freedom from undue tensions, reflective of desirable personality adjustments.

IV. PRONUNCIATION (in 40 per cent of the tests examined).

Noticeably correct, inaccurate, forcing, mispronounced, best types of community, artificial.

V. INTERPRETATIVE READING (in 30 per cent of the tests examined).

Prose or poetry reading:

To convey thought and mood of material and show skilled technique, fluent, direct, grammatically correct, convey meaning, communicate mood.

Reading aloud:

Projection of thought, projection of emotion.

VI. FLUENT CONVERSATION (in 25 per cent of the tests examined).

Unable to speak fluently, chaotic, unable to speak coherently, inappropriate in type, amount, rate or degree of development to age of student, confusing, to auditor.

VII. LANGUAGE, LINGUISTIC FACTORS (in 20 per cent of the tests examined).

Frequent grammatical errors, dull, inexpressive.

VIII. COMMUNICATION, SYMBOLIC FORMULATION AND EXPRESSION (in 20 per cent of tests examined).

Statements ambiguous, obscure, inexact, incomplete, consecutive thoughts, unrelated, interrupted, inconsistent, poor communication of thought, ability to convey meaning, communication, communication of ideas, mood, vocabulary dull, limited, colloquial, inaccurate, inexpressive.

IX. PERFORMANCE IN SPEECH MAKING (in 15 per cent of the tests examined).

Choice of subject, projection audience, material organization (composition), thought.

X. HEARING (in 15 per cent of the tests examined).

Slightly deaf, noticeably deaf, totally deaf, report of audiometer test, slightly hard of hearing, moderately hard of hearing, semideaf, deaf.

TABLE I—*Continued*

XI. VOCABULARY SCORE (in 10 per cent of the tests examined).
Score on Whipple or Terman vocabulary tests, aids communication, increases interest.

Particularly significant concerning the tested aspects of voice and speech was the fact that voice was tested least often in public schools. Of four published public school speech tests analyzed, three test voice and one does not, but examiners use the one which does not test voice about 43 per cent, or almost half, of the time.

III

In general, two types of methods are used for determining and rating the status of voice and speech. The methods here called subjective are used by examiners who listen to the students speak or read, or both, and then make an evaluation of the students' voice and speech on the basis of their own standards of judgment. The methods here called objective are those which use (1) a definite consistent form of procedure and material for checking a series of items, (2) a predetermined system for scoring, and (3) which base the final rating on the scores that are compared to standard norms. According to these definitions of types of methods, the examinations here studied are highly subjective, 80 per cent of them being of this type.

The largest numbers of examiners (78 per cent) are using their own individual tests, or tests specially prepared for their examinations. Only about 8 per cent use examinations that contain standardized tests and norms for scoring.

Recordings are used in two ways. Some examiners use them to listen to repetitions of a sample of the student's speech. Thus the examiner may check each aspect of voice and speech separately rather than hurriedly checking all aspects in one hearing. Recordings are also used as a screening device for preliminary analysis. Only voice and speech that appear defective on recordings are actually personally checked in those cases. Data concerning the types of recordings used are shown more precisely in Table II and information concerning the types of groups recorded is shown in Table III.

TABLE II

TYPES OF RECORDING INSTRUMENTS USED, PERCENTAGE OF EACH TYPE OF EXAMINER USING THOSE INSTRUMENTS, AND THE PERCENTAGE OF ALL EXAMINERS USING EACH TYPE OF INSTRUMENT.

Type of Instrument	Percentage of Each Type of Examiner Using Those Instruments			Percentage of all Examiners Using Each Type of Instrument
	Authorities[1]	Colleges and Universities	Public Schools	
Voice Mirror only		6		2
Phonograph only	54	47	24	36
Phonograph plus Voice Mirror	15	24		10
Type not indicated	8		3	3
None	23	24	73	49

[1] The group here designated as "Authorities" was chosen from public schools, colleges, and universities on the basis of being so recognized by their colleagues as Fellows of the American Speech Correction Association, heads of highly active speech departments with broad corrective programs, persons having made outstanding experimental contributions, or persons having published works of high repute in the field of speech.

To what extent standards of dialect are used by examiners as a criterion for judgment was extremely difficult to determine. Of the examiners here studied, about 56 per cent have indicated that an individual's vocation should determine which standard of dialect he uses. It is not known whether these are opinions or actual standards in use. However, it may be estimated from examiners' responses, that many of them probably refer to the students' vocational choice as a standard for determining the status of this aspect of speech.

TABLE III

TYPE OF GROUP RECORDED, PERCENTAGE OF EACH TYPE OF EXAMINER RECORDING THOSE GROUPS, AND PERCENTAGE OF ALL EXAMINERS RECORDING EACH TYPE OF GROUP.

Type of Group Recorded	Percentage of Each Type of Examiner Recording These Groups			Percentage of all Examiners Recording Each Type of Group
	Authorities	Colleges and Universities	Public Schools	
All students	15	24	3	14
All students plus preliminary analysis		6		2
Speech defectives only	31	24	18	22
Speech defectives plus others		6		2
Preliminary analysis plus speech defectives	15	17	3	10
Type not indicated		6	6	5
Other	23			5
None	15	17	70	44

IV

The problems involved in voice and speech examinations could not accurately be determined from the examinations themselves. However, several problems are implied in the items listed and methods used. The first is the need for getting a more representative sample of a student's speech for testing purposes. Questionnaire data show that 35 per cent of the examiners have difficulty approximating the actual situation. Many of the tests analyzed were actually only oral reading tests. It is possible to conceal certain speech defects in this type of examination. Thus the examiner must know if all defects are actually typical of the individual.

Next, is implied the need for a more objective method of testing and rating voice quality, both in tests examined and in the opinions expressed on the questionnaires. Voices vary so greatly in degree of quality and manner of usage that it is difficult to establish an absolute standard for what is pleasing. A universally satisfactory instrument of measurement for voice quality or standard for judgment of voice quality is lacking.

Furthermore, a problem still unsolved in many cases is that of obtaining a more objective measurement and rating of certain other aspects of voice and speech, where it is practicable. The communication of thought, analysis of speech defects, and qualities of voice are among those items frequently tested by merely checking them on a list if they seem sufficiently faulty to be conspicuous.

Also examiners who test large numbers of students in too limited a time (as 67 per cent of them are shown to do

by their own responses on questionnaire data) are subject to a fatigue factor. Thus the validity and reliability of their judgment is endangered.

Finally, in most of the examinations investigated, several aspects of voice and speech, in some cases eight or ten, were tested. A problem that may be inferred from this is how examiners can test each of these items accurately in all students during one oral reading of the selected material.

Public schools showed the greatest number of difficulties in giving these examinations. In only 6 per cent of the cases did there seem to be no difficulties. Their greatest handicap appeared to be insufficient physical equipment, although they also reported being understaffed.

Several recommendations for future study may be made in the light of these data. In the first place, a more accurate conception of voice and speech examinations might be obtained if an attempt were made to secure an adequate sampling of examiners and examinations that are more truly representative of all sections of the country.

In the second place it might be observed that the actual purposes of an examination had to be determined by studying it or by making an estimate of the examinations on the basis of questionnaire data. The examiners seldom stated the purposes of their examinations, though they frequently referred to them by saying that a test did or did not suit their purposes. It is recommended, then, that more complete statements of purposes be obtained from examiners and authors of examinations. A comparison of these statements with published tests might suggest why these tests are not more widely used and might indicate needed research in the field of voice and speech examinations.

A comprehensive analysis of problems involved in the administration of examinations could not be made from this study. It might be said that some examiners may not be aware of some of the handicaps, obvious to an observer, that exist in their own testing situations. On the other hand, certain examiners may be experiencing difficulties, yet attributing them to the wrong causes. It is conceivable, for instance, that an examiner reporting "limited time" is actually handicapped by having irrelevant items in his examinations or by using unduly complicated apparatus.

It is hoped that future studies of this problem can overcome these difficulties and that future investigations of voice and speech will lead to the extension of remedial speech treatment to those who need it.

ROBERT BURTON ON VOICE AND SPEECH

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THERE is no better source for the understanding of the educated Englishman of the seventeenth century than Robert Burton. His *Anatomy of Melancholy*, which in its time quickened the imaginations of worthies no less than Milton, Sterne, Samuel Johnson, Lamb and Keats, is, in the words of a recent editor,

> a sort of literary cosmos, an omnium gatherum; a compendium of everything that caught the fancy of a fine and lusty scholar

who lived in an unspecialized age. Poetry, medicine, psychology, philosophy, old wives' tales, philology, wars, antiquarian lore, theology, morals, history, climatology, food, travel, love, hate, ambition, pride, astrology, art, politics, and a scheme for the establishment of Utopia—all these and more, are poured forth helter-skelter, by this 17th century mathematician, vicar, rector, and reckoner of nativities, in a style abounding in quaint conceits, sly Rabelaisian humour, and not without a certain vein of unmalicious satire.[1]

More briefly expressed, the *Anatomy* is an unsystematic encyclopedia of facts, theories and crotchets by a gentleman of broad tastes and interests.

Our immediate purpose is to leaf through this compendium, to trace in it the author's views on the nature of voice and speech, and the organs used in their production. These opinions are to be presented not for their importance in themselves, or for any value they may have for us today; they are to be taken, rather, as an indication of normative opinion among educated folk at the threshold of an age of science.

It was during Burton's lifetime that Harvey's great discovery of the circulation of the blood was published, which was an epochal discovery in the history of science. Towards the end of his life, there was a revival of interest, stimulated by that magnificent charlatan, Sir Kenelm Digby, in the cure of wounds by "sympathetic powder" applied to the sword causing the wound, which was an arrant survival of prescientific butchery practised in the name of medicine. Copernicus, Bruno, and Galileo had reworked the science of astronomy, but the Ptolemaic system was still being taught in the schools; and John Dee, Robert Fludd, Thomas Vaughan, and Burton himself were interested in astrology. Descartes and Bacon had sounded the knell of the Scholastic philosophy; Thomas Hobbes was at work on his systematic development of the new, empirical philosophy; but Burton, at Oxford, had been trained in the disputations of the old school. In fine, Burton was a key figure in a transitional age.

I have pointed out elsewhere[2] that, during this period, there was developing the impulse that was to lead ultimately to the science of phonetics. Within half a century after the death of Burton, this impulse was brought to its first fruition in John Conrad Amman's *Dissertatio de Loquela*, which is of interest here because of its author's concern with the physiology of sound production. Amman's work was scientific. Francis Mercurius van Helmont's *Alphabeti vere Naturalis Hebraici brevissima delineatio*,[3] which is described in the same article, though it deals with the same materials, is unscientific in its use of the materials. In the field of speech, too, Burton's age lies between pre-science and science.

For convenience, let us divide the references to speech in the *Anatomy* into three groups, concerned with the Physiology, the Pathology and the Psychology of Speech. Of the Physiology of speech, Burton writes only once but that one reference is of great interest. In his description of the lungs, he says

> The *lungs* is a thin spongy part, like an ox-hoof, (saith Fernelius), the Town-Clerk, or Cryer (one terms it), the instrument of voice, as an Orator to a King; annexed to the heart, to express his thoughts by voice. That it is the instrument of voice is manifest, in that no creature can speak or utter any voice, which wanteth these lights. It is besides the instrument of respiration, or breathing. . . .[4]

[1] Paul Jordan-Smith, pp. ix-x of his Introduction to Robert Burton, *The Anatomy of Melancholy*. In this edition for the first time the Latin is completely given in translation and embodied in an all-English text. Edited by Floyd Dell and Paul Jordan-Smith (1938). All references to Burton's *Anatomy* in this discussion will be to this readily available reprint.

[2] Cf. my "Foreshadowings of Phonetics," *The Spoken Word*, III (1935), 11-13.

[3] Published in 1667.

[4] *Anatomy*, p. 134.

There are several points to be noted in Burton's expression. First, and most striking is that breathing is made secondary to voice production as a function of the lungs. Perhaps Burton would not go as far as to say that breathing is the overlaid function; voice production the basic function of the lungs, but he made voice primary because, in the first place, he is prescientific, and because, in the second place, to him the distinction between creatures lacking voice and vocal creatures is psychologically significant.

Second, it is important to note that Burton, despite a difference of over two thousand years, can say little more than did Aristotle, who, in his *Historia Animalium*, said "Such animals as are devoid of lung have no voice"[5] and, in his *de Anima*, says

> Voice is a kind of sound characteristic of what has soul in it; nothing that is without soul utters voice, it being only by a metaphor that we speak of the voice of the flute or the lyre. . . . Nature employs the breath both as an indispensable means to the regulation of the inner temperature of the living body and also as the matter of articulate voice. . . .
>
> Voice then is the impact of the inbreathed air against the windpipe . . . what produces the impact must have soul in it and must be accompanied by an act of imagination, for voice is a sound with a meaning. . . .[6]

Our third point, arising from a comparison of Burton and Aristotle on voice, is that to both voice is sound plus meaning, Aristotle uses the soul as the source of meaning; Burton refers to the heart as the source. But to neither can voice be mere sound, empty sound. This, it seems to me, is the reason for Burton's emphasis on voice as the primary function of the lungs, respiration as secondary. Voice expresses thought; thought, as Descartes had discovered, is the essential remainder after an act of consciously absolute scepticism. "I think; therefore I exist." Even in his physiological explanations, Burton shows himself as psychologist.

The references to disorders of speech in Burton's *Anatomy* are of little importance in themselves. They are all derivative. From Avicenna, Burton takes these statements:

> They that stutter and are bald will be soonest melancholy . . . by reason of the dryness of their brains.[7]
>
> Montaltus puts fixed eyes and . . . twinkling of their eyes for a sign [of melancholy]; and so doth Avicenna, they are very red-faced, etc.; they stutter most part, which he took out of Hippocrates' Aphorisms[8]

From Bodine:

> J. Aubanus Bohemus refers that *struma*, or poke, of the Bavarians and Styrians, to the nature of their waters, as Munster doth that of the Valesians in the Alps, and Bodine supposeth the stuttering of some families in Aquitania, about Labden, to proceed from the same cause. . . .[9]

Finally, from Rhasis, compiler of the most important of Arabic medical encyclopedias:

> Rhasis makes *headache and a hinding heaviness* for a principal token [of melancholy], *much leaping of wind about the skin, as well as stutting, or tripping in speech, etc., hollow eyes, gross veins, and broad lips.*[10]

There is only one noteworthy point about these statements. In none of them is stuttering considered as mechanical, or, for that matter, as a problem to be approached in itself. In three cases, stuttering is described as a symptom of a deep-seated psychological disorder, and while in the body of the text much is said about the cure of melancholy by various techniques, it is nowhere suggested that the cure can be effected by the treatment of the individual symp-

[5] Aristotle: *Historia Animalium*. Translated by D'Arcy Wentworth Thompson (Oxford, 1910), 535a.
[6] Aristotle: *de Anima*. Translated by J. A. Smith (Oxford, 1931), 420b.

[7] *Anatomy*, p. 181.
[8] *Ibid.*, p. 326.
[9] *Ibid.*, p. 196.
[10] *Ibid.*, p. 326.

toms. In the fourth case, it is suggested that there may be a stutter which is the result of some deficiency or superfluity in the water of a particular neighborhood; this we might term a bio-chemical explanation of stuttering.

It is true that Burton's explanations of the broad psychological disorder are based upon the completely discarded psychology of the "humours." This is of little importance, however, since, even today, we know little about the psychoses. What is more important is that Burton anticipated, in some respects, the Freudian technique of cure by verbal analysis.

> Many, saith Galen, have been cured by good counsel and persuasion alone. *Heaviness of the heart of man doth bring it down, but a good word rejoiceth it. And there is he that speaketh words like the pricking of a sword, but the tongue of a wise man is health;* a gentle speech is the true cure of a wounded soul, as Plutarch contends out of Aeschylus and Euripides; if it be wisely administered, it easeth grief and pain, as divers remedies do may other diseases; 'tis a charm, soothing to tormented soul, that true Nepenthes of Homer, which was no Indian plant or feigned medicine . . . but opportunity of speech. . . . Assuredly a wise and well spoken man may do what he will in such a case. . . .[11]

Thus, we see that Burton had a keen appreciation of the psychiatric as well as the psychological values of speech. His awareness of the psychological values is shown in many places in the *Anatomy*, but most clearly in this passage:

> There is still some peculiar grace, as of good discourse, eloquence, wit, honesty, which is the first mover and a most forcible loadstone to draw the favours and good wills of men's eyes, ears, and affections, unto them. When Jesus spake, *they were all astonished at his answers, and wondered at his gracious words which proceeded from his mouth.* An Orator steals away the hearts of men, and as another Orpheus, he pulls them to him by speech alone: a sweet voice causeth admiration; and he that can utter himself in good words, in our ordinary phrase, is called a proper man, a divine spirit.[12]

With this recognition of the value of ability in speaking (a somewhat primitive *How to Win Friends and Influence People*) there went a keen realization of the psychological hazard of stage fright.

> It [fear] amazeth many men that are to speak, or shew themselves in publick assemblies, or before some great personages, as Tully confessed of himself, that he trembled still at the beginning of his speech; and Demosthenes that great Orator of Greece before Philip. It confounds voice and memory, as Lucian wittily brings in Jupiter Tragoedus so much afraid of his auditory, when he was to make a speech to the rest of the Gods, that he could not utter a ready word, but was compelled to use Mercury's help in prompting. Many men are so amazed and astonished with fear, they know not where they are, what they say, what they do, and that which is worst, it tortures them many days before with continual affrights and suspicion.[13]

Speech was an important aspect of life to Robert Burton. Every reference to speech in his *Anatomy of Melancholy* reveals an understanding of the psychological overtones and effects of speech. Perhaps Burton would not have agreed with Lullius, whom he quotes as having said that speech is the sixth external sense, supplementing the senses of touch, taste, smell, sight, and hearing,[14] but he certainly did consider speech a vital factor in human life.

[11] *Ibid.*, pp. 475-476.

[12] *Ibid.*, p. 630.
[13] *Ibid.*, p. 227.
[14] *Ibid.*, p. 137.

LABORATORY AIDS FOR FUNCTIONAL PHONATION PROBLEMS

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LABORATORY equipment is a valuable aid in speech therapy that is not used as widely as it ought to be, even after allowance is made for the difficulties involved. The technique described below is an example of the value of using laboratory equipment. It has among its benefits the immediate analysis of laboratory performance while the speech defective attempts adjustment of the speech mechanism during phonation. Functional phonation, in which there were normal fluctuations of intensity and pitch, or of either, responded to the treatment when it was used in early stages of therapy.

A simple arrangement of equipment involving the use of a microphone, amplifier, and a cathode-ray oscillograph operating on sweep circuit is employed. A slightly more complicated arrangement of equipment is necessary when a second microphone and a steel tape recorder is added to the above equipment.

The case stands before the microphone and phonates prolonged vowels on one pitch level. The sound waves picked up by the microphone modify the electrical energy resulting in a series of wave patterns on the fluorescent screen of the oscillograph. After synchronizing the wave-form into a clear picture, the "steadiness" of the wave-train on the screen indicates the "evenness" of the tone produced by the person. Changing the voice to a higher pitch increases the number of complete wave-forms seen on the screen. The louder the sound source (i.e., the case's voice) the greater the height (amplitude) of the wave-forms.

A second microphone, in circuit with a recording machine, can be placed before the sound source and used to record the phonation. The magnetic steel tape recorder has been found useful for this purpose. Reproduction from the tape may be impressed on the microphone and thence on the screen of the oscillograph, thus permitting one simultaneously to see and hear the results of his efforts.

The above arrangement of apparatus has proved to be useful with persons who were attempting to achieve flexibility in loudness. When the goal of therapy is flexibility of loudness, a standard distance from the microphone is maintained and a standard "output" from the amplifier is employed. The case can attempt to reproduce the height of the wave-forms on the oscillograph screen that is produced by the instructor's phonations. If desirable, the case may be instructed to control his loudness in accordance with spoken directions from the clinician. With this standard established, repetition can be practiced either under the clinician's direction or alone.

It has been observed that "evenness" of tone develops as skill in controlled phonation is achieved.

There are several benefits derived from employing this laboratory equipment in therapy. The use of visual and auditory scientific aids appears to speed progress of therapy. It has also been found that motivation is facilitated and the confidence in the clinician is increased.

A BRAIN-WAVE INTERPRETATION OF STUTTERING

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FOR several decades it has been known that brain cells discharge automatically and spontaneously. However, it has been only during the past decade that a satisfying graphic picture has been made of this neural activity. In common parlance this neural activity is called "brain waves." The normal brain-wave activity is classified into two general forms:

(1) Alpha waves: These are sinusoidal waves of relatively high voltage or amplitude, and emerge from the brain at about 10 waves a second.

(2) Beta waves: These are formless waves of low voltage or amplitude, and emerge from the brain at a rate of 20 waves or more a second. Beta activity is seen as a disruption of alpha activity.

A general concept for the interpretation of these brain waves can be set up.[1] It is known that:

(1) An increase in the amplitude of alpha waves is an indication of reduced consciousness.

(2) A disruption of the alpha rhythms into formless beta activity is an indication of a focus of mental activity.

(3) The more alike any two brain areas are in alpha patterns, the more indication of a lack of mental activity. This also may be stated as an indication of reduced consciousness.

The information for this article was taken from the brain wave records of 20 adult normal speakers and 20 adult stutterers. Recordings of 14 separate brain areas were made for each individual, which resulted in over 1,200 brain area comparisons for the functional conditions of silence, speech, and (in the case of stutterers) of stuttering speech. The interpretation of the results is based on 44 significant differences (CR 2.7 or above) and 37 trend differences (CR 2.0 to 2.7). There were two trend differences incompatible with the above 81 differences.

In regard to the size of the waves, stutterers were found to have larger waves than normals. When the waves during stuttering were compared with the stutterer's own waves during silence and speech, the stuttering act gave larger waves. Following the criterion that larger waves mean a loss of mental specificity, stutterers may be said to be functioning in states of reduced consciousness. Especially is this pertinent in relation to the stuttering act. Most speech pathologists will testify that stutterers also give clinical evidence of a loss of integrated attention during stuttering.

When opposite brain areas were compared, the voltages of the two areas were more alike for stutterers than for normals. This may mean that the two sides of the brain are so near alike for stutterers that a condition of dominance, necessary for integrated speech, cannot develop. This lends support to the Travis theory of cortical equilibrium for stutterers.

When the percentage of alpha waves were measured, normals were found to have a greater alpha wave disruption from silence to speech than stutterers. In other words, stutterers failed to have a focus of attention great enough to eliminate as many alpha rhythms as did the normals. This is additional evidence that stutterers function in relative states of reduced consciousness. The same general conclusion was made when opposite brain areas of the two hemispheres were

[1] L. E. Travis, "Brain Potentials and the Temporal Course of Consciousness," *Journal of Experimental Psychology*, XXI (1937), 302-309.

measured for *differences* in the amount of alpha rhythms present. The opposing areas of stutterers were more similar in the amount of alpha waves than were the areas of normals. This again means that stutterers are not as mentally integrated as normals, and so again supports the thesis that stutterers function in states akin to reduced consciousness.

Another measurement considered the time that the alpha rhythms of two areas were functioning together. From the criterion of mental activity and alpha-wave disruption, it can be said that there is likely to be a less focus of attention (reduced consciousness) when two brain areas show greater similarity. The brain areas of stutterers gave more similar alpha brain wave patterns than normals. This was also true when stuttering was compared with silence and the normal speech of stutterers. These data again imply that stutterers and stuttering function in relative states of reduced consciousness. This also supports the Travis theory of cortical balance for stutterers.

Less than 10 per cent of the total measurements gave significant statistical results, though these were consistent by a ratio of over 40 to 1. Can one say that these differences caused stuttering or has stuttering made certain neurological differences detectable? I believe that meaning can be ascribed to the results of this study, if one views the neural differences between normals and stutterers as a subsoil from which stuttering *may* arise.

I believe that every child is a potential stutterer, and may stutter if given an environment suitable for stuttering. Most of the time the equation of child versus environment is given in positive terms, i.e., the child does not stutter. However, given certain neurological subsoils, such as evenly balanced brain areas in relation to amplitude and form (alpha waves), stuttering may more easily germinate. That is, the human organism is more likely to become frustrated when it has a relatively weak neurological inheritance, or a neurological inheritance which has become arrested in its normal development. However, if one's environment is frustrating enough, one *may* stutter despite a dominant and healthy neurological background. However, it is no guarantee that one will stutter even if he has an inherently equated cortex, and in general, a poor neural make-up. He may grow up in a compensating environment which avoids undue conflicts and frustrations. If this were so, he would not necessarily stutter. But, *everything else being equal, there will be a tendency for those with weak neurological subsoils to succumb to the average social pressures found in every home. These individuals are more likely to stutter if stuttering results.*

It is only natural then that less than 10 per cent of the total measurements between normals and stutterers showed significant differences. It also is not surprising that the trends were so consistent, since the law of averages would tend to inflict stuttering on those most likely to stutter. These individuals, as this study indicates, are those with tendencies toward evenly balanced brain areas.

In brief, this study reveals additional criteria that stutterers, as a class, are neurologically differentiated from normals. This difference is interpreted by the brain-wave criterion, as differences in focal points of consciousness. That is, stutterers and stuttering tend to function in relative states of reduced consciousness. This statement is judged true because stutterers have larger, more, and more similar alpha brain waves than normals—conditions that are likely to result when attention is not in sharp focus. Thus, the Travis theory of neurological pathologies in stutterers, a condition capable of disrupting the dominant neural development necessary for rhyth-

mical speech, is strongly supported.

It is not suggested that the neurological differences found in stutterers caused stuttering. Rather, that these differences act as potential subsoils in which stuttering may arise.

A TECHNIQUE FOR TEACHING CONVERSATION IN HIGH SCHOOL

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THE technique here discussed for teaching conversation has no claim to broad theoretical foundations, but it may offer a partial answer to some of the practical problems confronting a high-school class. Perhaps the most common hurdle in such classes is the stubborn insistence from the student who is most in need of participation that he has nothing to say. The following method corners him. Not only has he something to say, but only a flat failure to do the assigned work can prevent him from having a unique contribution.

For the average overworked high-school teacher, on the other hand, the time to be spent on any given project must be small, or he will be able to use it only once or twice a year, whereas practice in conversation should take place at least once a week. A further consideration is that pupils must be able to assimilate this material in a relatively short period of time, or alas! it simply will not be done. Finally, the instructor must be able to evaluate pupil contribution quickly and objectively.

Assuming the average class to consist of say thirty pupils, I do not believe the entire class should endeavor to participate in any one discussion. A real-life conversation among twenty-eight people would be rather a social monstrosity. I should favor a group of about five to seven, seated informally before the rest of the class. What of the others during each discussion? They should be cultivating the habit of courteous attention and learning the technique of good conversation. If necessary, they may be informed that they will be quizzed the next day on the content of the discussion, and advised to take notes on important points.

For material I turn to the New York *Times*. Taking, for example, the issue of August 30, 1942, I find (as might be expected) that the war occupies the greatest amount of space.[1] Clipping out the items on this subject, I classify them roughly into five divisions, and mount them with questions that I hope will raise important issues or supply needed facts to the conversation. A master sheet is now compiled of all these questions together with a statement of the subject for discussion:

WHAT TODAY ARE THE CHANCES FOR AN ALLIED VICTORY IN THE SECOND WORLD WAR?

Student 1

1. Describe Japan's retreats in North China this week.
2. How does Japan explain the retreats?
3. What reason is there for crediting her explanation?
4. What seem to be her possible next moves?

Student 2

1. Describe American activity in the Solomon Islands this week.
2. Why are these islands so important?

[1] I am aware that today's news will almost necessarily sound ironic by the time this article goes to press.

3. What is the present situation in Africa?
4. What assets does Brazil bring to the United Nations as she enters the war?

Student 3

1. Where are the greatest potential oil-producing fields in the world?
2. What important oil fields are in the Near East and what is their status today?
3. How critical is Russia's plight at the present moment? What do you learn about her oil reserves?

Student 4

1. Compare the Russian and German communiques today from the Russian front.
2. What is the condition of Finland at the present moment?
3. Explain England's skepticism regarding a new front this year.

Student 5

1. What are the "pathfinder planes" used in the Nuremberg raids?
2. Compare the German and British accounts of the Dieppe raids.
3. What has been the psychological effect on the Germans of the British raids on Germany?
4. Describe Dr. Rudolph Katz's appeal to the German people?
5. How successful do you think he will be? Why?

This sheet is typed and a copy given to the conversational host. This host, like all good hosts, has certain responsibilities. He must see that each of the guests has an opportunity to take active part in the conversation. With ideal guests he has little to do. With backward guests he will need to take initiative in drawing them out. (The master sheet makes this technique artificially easy, but I believe the point carries.)

It will be noted that the group question is stated in a form adaptable to discussion; the individual questions are slanted to stress facts and ideas necessary for intelligent conversation. Each student is urged to work out a specific answer to the group question in the light of his conversation, and to be able to justify it in a scholarly manner on the basis of this information, but to be ready likewise gracefully to alter this conclusion if other facts demand it. Indeed, as the contributions of others are brought out, his opinion should be modified at least in part. Thus it is hoped we now have the makings of an ideal conversation: a host with his guests, a timely, vital question for consideration, adequate material for lively discussion if not for scholarly conclusions, unique potential contributions from each member of the group, and a situation where all present have been impressed with their mutual social obligations.

The class should be made familar with the general steps in discussion, but as long as the discussion is achieving its social purposes, I would not worry much about its formal development. The important fact is that the student is saying things important and interesting to himself in the proper social manner; that is, with audibility, sound scholarship, and courtesy. The host should not worry whether all the questions on the master sheet have been answered, unless the conversation seems to be lagging. I would recommend use of the master sheet during the discussion as little as possible. Try to make it a true conversation.

During the conversation, the instructor may be taking notes on the actual content of the discussion in preparation for a quiz tomorrow. In addition he should be filling out a form similar to the one seen on the following page.

I anticipate a few criticisms. In the first place, it may be argued that the specific material here proposed is only a small fraction of that even easily available. Conceded. But as I have tried to indicate earlier, for the frantically busy speech or English teacher, a weekly conversational period is a matter of gathering material quickly or not at all. This technique is quick, it gives fair assurance of an interesting and profitable topic,

CONVERSATION CRITICISM CHART September 2, 1942

STUDENT	1	2	3	4	5	6	7	8
1. John Doe								
2. Mary Smith								
3. Tom White								
4. Joe Dillon								
5. Sue Clark								
6.								
7.								

1. Volume
2. Enunciation
3. Speed
4. Something to say
5. Courtesy
6. Interest in other contributions
7. Scholarship
8. Use of English

CHAIRMAN

1. Keeps conversation moving
2. Keeps conversation relevant
3. Gets contributions from everyone

Remarks

and the scholarship of the New York *Times* generally is highly regarded. Further, it supplies with its news a good summary of the background of the issue. The object of the class work is to develop social assets, and for this I believe it is adequate. Let the history teacher develop more exhaustively the technique of research.

Again, it may be protested with justice against the arbitrary selection of subject and questions which the student might well be doing for himself. I reply simply that it is my experience that the high-school student is not yet ready to do it for himself. That he should be encouraged to develop this ability I heartily agree, but that is another project. As with any unit, the brighter the pupils, the more successful the unit. Nevertheless this method has worked fairly successfully, even with retarded classes.

THE CLASSROOM TEACHER AND SPEECH CORRECTION*

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THE teacher's first task in helping the speech defective is to find him. This is not easy. A trained correctionist can walk into a classroom and pick out five or six speech defectives that the teacher has overlooked for a semester or more. This is no criticism of the classroom teacher. Rather, it means that the problem of speech defects is so technical that without special training it is difficult for the teacher to detect them. In many cases the child who realizes his difficulty becomes self-conscious and refuses to talk, hoping to hide the defect. Instead he is branded as stupid or a behavior problem, or as stubborn and not wanting to talk. The treatment aggravates his condition and the situation gets worse and worse.

If the teacher is to do a thorough job, it would be well for him to test all pupils and not to rely upon the judgment of others. If this entails large numbers, he may give them a preliminary test that takes only a few minutes, and thereby divide them into three groups: the definitely defective, the doubtful, and the definitely normal. He can then excuse the normal group and give the others a more thorough examination.

In the preliminary examination he should be able to find the most outstanding defects with only eight or ten sentences which he asks the pupils to repeat after him, such as *"Go away ugly dog. Come, kitty, come. Ring around a rosy. Little Lettie lost her locket."* These sentences are useful for small children, since many of them cannot produce the *k*, *g*, *r*, or *l* but substitute the easier sounds of *t*, *d*, or *w*. The sentences would then sound like this: "Do away uddy dod. Tum, titty, tum. Wing awound a wosy. Wittie Wettie wost her wocket."

Such defects may continue even as far as high school, although that is rare. *"Sing a song of sixpence"* is more likely to bring results there. If one hears "Thing a thong of thixpenth," he knows that he has found a lingual lisper or if instead the *s's* have a slushy sound he will recognize it as a lateral lisp, both of which will be described later. *"I think you have something in your mouth"* is very certain to be "I tink you have someting in your mout" in a foreign section, particularly if it is Polish. Watch for faulty *ng's* too in this atmosphere. *"I sing a song"* becomes "I singuh a songah." *"The wee woman went away"* is good for testing for flexibility of lips.

If the child has lazy lips he will talk with practically no movement, thus producing speech of the mumbling type. All of these sentences contain enough other sounds so that nearly all speech defects will thus have been detected as well as voice peculiarities or evidence of stuttering. By this time the teacher knows which children seem to have defects necessitating a more exhaustive test, and in general whether the defects fall into the articulatory, voice, or stuttering category.

Before beginning work with these people, however, a more detailed test should be given to obtain a complete picture of the severity of the case. With small children who cannot read well it is best to use a picture test that anyone can assem-

* This is the second of a series of articles on the teaching of speech that has been prepared under the auspices of the Secondary School Committee of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. For further information on this series, see the JOURNAL, October, 1942, pages 356 and 360.

ble by gathering pictures and pasting them in a book or upon cards. The child should be tested on his ability to give the sounds in the initial, medial, and final position since it is possible to be able to make a sound in one position and not in another.

Testing words for which pictures are easily found are:

P—pony, puppy, cap
B—boat, baby, tub
M—milk, milkman, ice cream
WH—wheel, pinwheel
W—window, flowers
F—fork, telephone, knife
V—valentine, river, stove
Voiceless *TH*—thimble, bathtub, teeth
Voiced TH—the, mother, smooth
T—turtle, kitten, pet
D—doll, garden, bread
N—nose, money, man
L—lamp, balloon, ball
R—red, orange, dinner
S—sing, glasses, horse
Z—zebra, razor, eyes
CH—chair, teacher, peach
J—jump, jumping jack, cage
H—hat, straw hat
Y—yellow, onion
SH—Shoe, dishes, fish
ZH—measure, garage
K—coat, sucker, cake
G—girl, wagon, flag
NG—fingers, song

In some cases only two words are given because the sound is practically never found in all three positions. This is true in the cases of *wh, w, h, y, zh,* and *ng.* The teacher will need to note, also, that he is testing sounds and not letters; and he must be sure the words he uses illustrate the sounds to be tested. For example, the *g* in *cage* does not have the same sound as the *g* in *flag* and the final *g* in *garage* has a still different sound. In building such a test the teacher must rely upon his hearing rather than his sight. Another warning is that until he becomes accustomed to such testing he must force himself to listen for only one defect at a time or he will become confused.

In testing older pupils it is better to use sentences similar to those in the preliminary test but covering all sounds. These will usually show voice defects also or evidences of stuttering. However, if stuttering is suspected it is wise to ask the student both to read and speak extemporaneously, for many who can read without hesitation stutter badly in conversation.

A complete inventory of all sounds that are distorted or omitted should be included in the child's case history. This history should also give a complete picture of the pupil's mental, physical, and social background. It should never be neglected, for it throws invaluable light upon the child's defect. Furthermore, it forms a permanent record that can be used later to show the improvement. Both case histories and tests can be secured from publishing houses, speech correction departments in the larger cities, or speech clinics in colleges.

The first step in retraining is to convince the pupil that he makes the error and to make him want to correct it. This is not necessarily true with the small children, but it is of primary importance with older ones. These two steps cannot be taken for granted because unless the pupil recognizes his mistake and has a keen desire to correct it all the teacher's work will be futile. Patient and systematic ear training is necessary to achieve the first objective. The child who has grown up hearing only "Tink, tumb, mout, mudder," etc., uses these forms instinctively and to him they sound correct. The task is then to train him to an awareness of the difference between the right and wrong sounds. If one could have a record made of the defective's speech this would facilitate the task. However, in most places this is impos-

sible because of expense, so the teacher has to work with other methods.

One method is repetition. One should repeat the right sound until the child begins to be aware of it. Then the right and wrong sounds should be used in syllables alternately asking him to pick the correct one in each pair. After he can begin to distinguish right from wrong, he may be tested further by having the correct and incorrect sounds repeated twice in succession. This process may have to go on for several days or even weeks before he can pick the right sounds in the majority of cases. A short drill each day is more valuable than more intensive drill for only a few days. If, however, after several weeks of work he still cannot distinguish the correct sound he should be taken to a speech clinic or a physician for an audiometer test, since he may have a hearing deficiency within certain ranges and so be incapable of hearing certain sounds. If so, a different type of treatment will have to be used.

Along with this training to build an auditory image, the desire to correct this defect must be established. Many pupils have no such desire. They talk the same as their parents and their associates and see no reason why they should change. They must be convinced of the need for good speech. Then, and only then, will they work for it.

Before beginning intensive work the teacher must have clearly in mind the exact nature of the pupil's defect. So far he has only determined whether the student stutters, or has a voice or articulatory defect. Now he wishes to probe more deeply into this problem, studying each of these defects in detail.

Stuttering

The terms stammering and stuttering are now generally used interchangeably to describe a speech condition marked by blocking (inability to speak) or repetitions of sounds. The person who stutters by repeating, sometimes accompanied by facial spasms, is not difficult to detect, but the pupil who blocks completely may hide his defect by refusing to talk. One should be careful of the overly quiet child who accepts failure rather than speaking, especially if he has a tense or anxious air.

There has been a great deal of research to determine the cause of stuttering but so far no one theory has been absolutely proved. Although all this material is valuable, there is not room for it here. Therefore this discussion will be limited to a few suggestions upon which there is more unanimity of agreement. There are two phases of stuttering—the primary stage during which the pupil does not realize he stutters, and the secondary or more serious stage which occurs after he realizes his affliction and has built up an emotional reaction toward it. If he can be kept in the primary stage, his chances of overcoming it are much greater. This requires co-operation between teachers and parents. The stutterer must be kept in the best possible physical condition. He needs more rest and relaxation than the average, and a well balanced diet. He needs pleasant conditions surrounding him both at home and in school. He should be sheltered from any associations that unduly excite or tire him. Other children who attempt to dominate or quarrel with him should be kept away. Radio programs or movies that frighten him should be banned. All speech situations should be made as easy and free from tension as possible. Nothing should be done that draws attention to the defect. On the contrary, his confidence should be built by giving him opportunities where he can function successfully. If it is necessary to help him, it should be done so quietly and incon-

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spicuously that he doesn't realize it. Never should he be made aware of his abnormality.

Many stutterers, however, are only too painfully aware of their difficulty. These cases are much more difficult to treat, but are not impossible with trained guidance. With them the problem must be faced, admitted, and conquered. A good speech pathologist should be consulted for corrective procedures, including relaxation exercises, rhythms, and exercise of the fundamental muscles to reinforce the finer muscles of the speech organs. The classroom teacher can help to build the pupil's confidence and overcome his fears. All that has been said about treatment of the stutterer in the primary phase also applies in this stage, except that his defect must be admitted and faced with the determination to overcome it.

Voice Defects

There are three main types of voice disorders: those of pitch, intensity, and voice quality. The causes may be either organic or functional. Some of the more common organic causes are cleft palate, growths on the vocal cords, paralysis of the cords, diseases of the nose or throat, deviated septum in the nose, growths of the nose or throat such as enlarged tonsils or adenoids. A few of the more common functional causes are improper breathing habits, imitation, voice strain, defective hearing, and emotional conflicts. The child who has a voice differing greatly from the normal for his age, sex, and physical development should be referred to a physician for a thorough examination before any speech training is attempted. Voice exercises should be given only after the physical condition has been rectified.

For children who have disorders of pitch or intensity, choral reading of varying types of literature suited to their needs is good. The timid boy who speaks in a small low voice can be given a solo part as a bold buccaneer where he will be forced to swagger, and bluster. The girl with the loud voice can read the part of the gentle fairy. They can be cast in plays where they will be forced to enact roles demanding speech as unlike theirs as possible. One can encourage them to real aloud literature that will increase the range and intensity of the voice.

The most common type of voice-quality disorder is nasality. The teacher should first make sure there is no cleft palate or other organic cause. Upon ascertaining this, he may show the child how he nasalizes his speech by giving him the well-known bubble test. By demonstrating it himself and by using children whose speech is not nasal he can prove that when words are spoken correctly with oral emission the water does not bubble in the bottle except for the three nasals sounds *m*, *n*, and *ng*. The pupil can practice a list of words containing no nasal sounds while trying to eliminate the bubbling. If this apparatus is not available, let him place a small cold mirror horizontally beneath his nostrils, noting the clouding that indicates nasal emission. He should work for less clouding of the mirror. The teacher should also encourage the pupil to play a mouth organ, to blow musical instruments, toy horns, balloons, or bubbles.

Articulatory Defects

An attempt will be made to indicate the most common articulatory defects and to suggest briefly methods of correction.

Lisping

This disorder is defined as any marked distortion of the sibilant sounds: *s*, *z*, *sh*, *zh*, *ch*, or *j*. The two most common types have already been mentioned as

the lingual and the lateral lisp. Both are often due to malformations of the teeth or jaws. If such is the case, everything possible should be done by the orthodontist before speech re-training is attempted. The child with a lingual lisp allows his tongue to protrude between the front teeth, thus forming the *th* sound instead of the sibilant. He must be taught to close his teeth easily before making the sound. He can check his own progress by watching himself in a mirror. The child with a lateral lisp is more difficult to correct. He allows one or both sides of his tongue to drop down so the air escapes over the sides and produces a slushy sound. He must be taught to groove the tongue so the sides fit inside the upper teeth, and to send a tiny stream of air against the front teeth. He may need a great many tongue exercises to strengthen the muscles and make it more adaptable.

Foreign Dialect

The characteristics of persons who speak a foreign dialect are roughly these three: sound omission or substitution, faulty accent, and faulty melody. These are due to the differences between their native language and English. Many English sounds are not found in foreign languages and consequently the foreigner either omits them or substitutes one which is familiar. The German substitutes *t* or *d* for *th*, *v* for *w*, *y* for *j*, etc. Every other nationality also has its own peculiar substitutions. Now the first task is to convince the student of his error and to make him want to correct it. Constant repetition of the correct sound alone and in combination with the incorrect sound should not only convince him of his mistake, but should also build a correct auditory image. He can be helped, too, by building a visual image. He may watch his instructor make the proper sound and then imitate him, checking his progress in the mirror. The teacher may need to help him develop muscular control through exercises for the speech organs inasmuch as they are unaccustomed to adapting themselves to those particular patterns. This must then be built into a habit. He must catch the English melody, rhythm, and accent through imitation of the teacher's speech and drill upon these essentials.

Infantile Speech

Infantile speech is similar to dialect speech in that it is largely a problem of sound substitution and omission. The sounds substituted are not the same, of course, being in general the more difficult ones which develop last. The therapy, however, is to convince the child that he makes these mistakes, to make him want to correct them, and then proceed to treatment similar to that for foreign dialects. Many of these defects are easy to remedy, but if they do not respond to treatment it is suggested that a physician be consulted particularly in regard to glandular defects. If the child simply cannot produce the sounds after an average amount of work, harm may be done by attempting to force something upon him for which his muscular development is not ready. Consequently, the only safe method is to follow the advice of a physician.

Cleft Palate and Cleft Lip

Cleft palate and cleft lip may occur together or alone. Either should be repaired before any speech re-training is attempted. The cleft lip is less serious since it affects only the lip sounds. After the repair is made, exercises such as blowing any kind of musical instrument should be given to strengthen the lip muscles. Since cleft palate nasalizes speech, it affects all sounds with the exception of the three nasal sounds: *m*, *n*, and *ng*. The exercises given under voice

for nasality are all good for this defect also.

There are many other kinds of speech defects, but most of them are so serious in nature that they require the aid of a physician or speech pathologist. The best service a classroom teacher can render a spastic or aphasiac child is to secure the help of the most highly trained specialist possible. The specialist may outline a program of work for the teacher to follow, but the teacher should avoid any chance of harming the child through experimentation on his own responsibility.

This section has not covered the subject in detail. Volumes have been written on each one of these particular topics which has been dealt with in only a paragraph or two in this article. The aim has been to acquaint the beginner with the problems involved, what the classroom teacher can do to help directly in certain cases, and where he can go for help in cases which are too difficult for any handling on his part. Too much cannot be said about the necessity for further study on the subject. The bibliography that follows has been carefully annotated to be useful to the teacher in indicating whether the material is for theory or practice, and whether it is for the layman or the serious student of speech pathology. It is suggested also that the most recent material may be found in the QUARTERLY JOURNAL OF SPEECH and the *Journal of the American Speech Correction Society*. It is further suggested that at least one course in speech correction taken at an accredited speech department would be an asset of inestimable value to every classroom teacher. There is no work more satisfying than the eradication of speech defects and no results more gratifying than the return of a speech defective to a natural happy life.

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Raubicheck, Letitia, *How to Teach Good Speech*. Noble and Noble, 1937. Intended as an aid to the regular classroom teacher in guiding the speech of the normal child in elementary school, it contains three chapters on speech correction, one describing the most common defects, the others discussing voice faults.

Raubicheck, Letitia, *Improving Your Speech*. Noble and Noble, 1934, 1935, 1939. The major part of this book consists of words, phrases, and sentences for practice on consonants, vowels, and diphthongs.

Raubicheck, Letitia; Davis, Estelle H.; Carll, L. Adele, *Voice and Speech Problems*. Prentice-Hall, Inc., 1932. The chapters on "To Be Heard," "To Be Understood," and "Classification and General Suggestions" treat in a very simple, clear way the subjects of interest to speech correction in the high schools especially.

Schoolfield, Lucille D., *Better Speech and Better Reading*. Expression Co., 1937. A book of practice materials for the correction of articulation defects in the elementary grades along with a good articulation test, and a collection of poems indexed according to title, author, and sounds.

Stinchfield, Sara M., *Speech Pathology with Methods in Speech Correction*. This book is different in that the exercises are graded even through the high school for the teacher's convenience.

Sutton, Vida Ravenscroft, *The Magic of Speech*. Pitman Publishing Co., 1936. The purpose is to give the pupil an idea of his speech problem, and to furnish opportunity for practice in improving it. It contains exercises of all kinds sufficient for one year's work in high school.

Van Riper, C., *Speech Correction, Principles and Methods*. Prentice-Hall, Inc., 1939. The first five chapters discuss speech handicaps, the next four deal with general procedures of treatment, case histories, and testing, the last six are devoted to treatment of special disorders. It is all written in language understandable to the layman.

THE TEACHING OF PUBLIC SPEAKING IN HIGH SCHOOL*

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IN THIS discussion we are concerned with the teaching of a course in public speaking, the general aim of which shall be to train students in effective, conversational, extemporaneous speaking. Such a course is to be distinguished from one in the fundamentals of speech, which should serve as a basis for the former; although the course, as here presented, may be used where no course in fundamentals is offered without handicapping the student too greatly, it may also follow a fundamentals course without any consequent duplication of subject matter.

In teaching public speaking a basic consideration should be the combining of a minimum of theory with a maximum of practice. Such practice, reinforced with intelligent criticism and discussion, is the only means of ingraining the theory, no matter how much you may enjoy lecturing on theory. You may be the country's leading authority on the syllogism, but unless you can demonstrate the practical value that a knowledge of syllogistic reasoning will have for a high school student, you have no business teaching it. On the other hand, a justifiable amount of theory must be

* This is the third of a series of articles on the teaching of speech that has been prepared under the auspices of the Secondary School Committee of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. For further information on this series, see the JOURNAL, October, 1942, pages 356 and 360.

introduced in order to make the practice pay dividends; and the proportions allotted to theory, practice, and criticism will vary with the specific course plan.

A second consideration is to make the speech assignments short. This will help to keep the class alive and interested. Experiential and experimental evidence shows that a greater number of short speeches serves better to develop student speakers than a lesser number of speeches of greater length. Do not allow the rounds of speeches to be so far apart that the benefits and values gained from practice and criticism are forgotten before the student can try out the suggestions you have made. Any attempt to present a course of study here obviously can be only suggestive. The final form will be your own, adapted to the needs and requirements of your local situation. The following, then, is offered only as indicative of what may be done, with the hope that it will prove helpful to the beginning teacher.

The opening day of a course in public speaking is of great importance. It is a day on which the tone for the whole course should be set, for a large measure of the students' attitudes toward the subject will be determined at the start. An enthusiastic approach on your part therefore, is needed in setting forth speech as a vital, interesting, and socially useful process.

It is also advisable, if time permits, to have the students engage in some form of speaking activity in the first class meeting. If the school is a large one, that draws students from all sections of the city, have them introduce themselves briefly to the class, give their names, tell where they live, their hobbies, why they are taking the course, their preferences in sports, music, books, movies, boy friends, etc. If the community is a small one, where each student is known to his neighbors, instead of introductions there may be an informal discussion of their likes and dislikes in public speaking based on standards of effective speech that they have built up from their own observations; or they may talk over the school's chances in the coming football or basketball season. Keep the discussion informal and spontaneous and see that every student makes some contribution. Often it is easier for the student to adjust himself to the speaking situation by first participating in such informal discussions. During the first meeting you should also indicate briefly what you expect in the course; give a preview of what is to be done, making clear what your methods will be.

Although the conduct of the course will vary with your own values, the requirements of the school, of the community, and of the students, and the frequency and length of class meetings, the following suggestive outline may serve to guide you. It is prepared for a sixteen-week period, but it can be easily expanded to eighteen weeks where such time is available. It is based on a fifty-minute class period, meeting daily, with from twenty to twenty-five students enrolled.

First Week

1 See suggestions already made for the first day.

2 Discuss the general nature of speech, what it is, standards of effectiveness, etc.

3, 4 Speeches, narrative in nature—a vacation experience, a camping trip, an interesting anecdote, etc. *At this stage use only complimentary criticisms.*

5 Discuss the factors involved in developing conversational quality in speaking, relating it to the previous discussion of standards of effective speech.

Second Week

1, 2 Speeches, informative in nature—hobbies, movies, books, sports, my best friend, my worst enemy, etc. Stress desirable aspects of conversational quality in criticisms.

3 Discuss general considerations in regard to the audience, adaptation of the speaker to the audience, types of audiences, etc.
4 Impromptu speeches—my first date, things I wish I hadn't said, etc.
5 Discuss the general scope of public speaking, types and purposes—a survey, briefly developed, of what is to be covered during the remainder of the course.

Third Week

1 Discuss delivery in public speaking—use of the voice, production, rate, quality, force, pitch.
2, 3 Exercises involving aspects of vocal delivery, designed to meet individual needs of students.
4, 5 Speeches, informative in nature, similar to the previous assignment; in criticisms stress individual faults in the use of the voice.

Fourth Week

1 Discuss action in public speaking, movement, facial expression, gestures.
2 Exercises to improve facility in action.
3, 4, 5 Speeches, expository in nature, on how to do or make something, involving demonstration of the article, diagramming on the blackboard, or the use of charts.

Fifth Week

1 Discuss speech composition, types of supporting materials.
2 Discuss sources of speech materials, when to find them, how to record them.
3 Impromptu speeches.
4, 5 Discuss arrangement of materials, analysis and outlining, topical and logical. (This is very important and merits thorough exposition. Lack of ability to outline clearly indicates lack of ability to think clearly. If the student gains nothing else from the course, he will benefit immeasurably in acquiring skill in thinking through a subject clearly and being able to put the results of his thinking in graphic form.)

Sixth Week

1 Exercises in unscrambling jumbled analyses and outlines.
2, 3 Speeches, informative in nature, involving all points covered so far. Written analysis and outline required; require outlines on all succeeding speeches. Criticize voice, action, selection of materials, organization, etc.
4 Review.
5 Test.

Seventh Week

1, 2 Drill work on delivery, using a memorized selection. (This is valuable training, but should not be continued too long at one time; space it over the course of several weeks, hearing students on any day that time permits.)
3 Discuss speech composition, types and uses of introductions.
4 Continue drill work on delivery.
5 Have students rework and deliver introductions to their last speech, limiting each to one minute.

Eighth Week

1 Discuss the development of the body of the speech.
2 Impromptu speeches.
3 Discuss types of conclusions; review work on composition.
4 Continue drill work on delivery.
5 Discuss general aspects of persuasion.

Ninth Week

1 Discuss the speech to convince, supporting proof, use of evidence, etc.
2 Discuss how to meet questions and objections from the audience.
3, 4, 5 Speeches to convince, involving the use of evidence; allow the class to raise questions or objections at the close of the speech to be answered by the speaker.

Tenth Week

1 Discuss wording the speech, grammar, vocabulary.
2 Drill work on vocabulary and written composition exercises.
3 Discuss reading from the printed page. (This need not impinge on the field of interpretation. The majority of high school students cannot read aloud meaningfully. The assignment should be designed to enable them to read quoted material in speeches so that it is understandable to the hearers.)
4, 5 Practice in reading from the printed page.

Eleventh Week

1 Discuss persuasion, the speech to stimulate and secure action.
2 Impromptu speeches.

3 Discuss propaganda and propagandistic techniques (to be taught more to enable students to recognize them than as devices to be used).
4, 5 Persuasive speeches.

Twelfth Week

1 Finish persuasive speeches.
2 Review.
3 Test.
4, 5 Final drill work on delivery of memorized selections.

Thirteenth Week

1 Discuss the salesmanship speech.
2, 3 Salesmanship speeches.
4 Discuss speeches of introduction, welcome, presentation, and acceptance.
5 Speeches of introduction and response.

Fourteenth Week

1 Speeches of presentation and acceptance.
2 Discuss speeches to secure good-will or (optional assignment) business interviews.
3, 4 Speeches to secure good will (or business interviews).
5 Review work on persuasion.

Fifteenth Week

1, 2, 3, 4, 5 Final round of persuasive speeches. (It is advisable to have one round of longer speeches, which should be the final one. Use student chairmen and introductory speeches.)

Sixteenth Week

1, 2, 3, 4, 5 Review and final examinations.

As outlined above this course is flexible enough to allow for amplification of any phases to which you may wish to give greater emphasis and to allow the inclusion of additional materials that course requirements may stipulate. The speeches, with the exception of the final round, should be from two to three minutes in length. In general, students should be allowed to select their own subjects, although in a number of instances you will want to make specific assignments. In speeches of presentation and acceptance, for example, it is advisable to create definite situations and assign students to speak under those conditions. Try to keep the speaking assignments as close to real life situations as possible. Remember that any public speaking class gets satiated with speeches after a few weeks; always keep the class moving at a lively pace, make the program interesting and vital, and introduce as much variety as is consistent with your aims and the course requirements.

You may wish to include a unit on radio speaking; if possible, make use of an amplifying system to familiarize the student with microphone technique.

A unit on group discussion is also useful. In my opinion it is infinitely more valuable than any attempt to teach social conversation in the classroom.

If you are required to include parliamentary procedure, keep it as simple as possible. Organize the class into a club and rotate officer's positions in order to give different individuals experience. Or combine parliamentary training with speaking experiences by organizing a mock legislature.

Other units will depend on your local situation. If, for example, the students making up your class are more from general or business-training curricula than college preparatory, you will want to include more in the way of business interviews, applications for jobs, and similar assignments. Always such a course must be adapted to the interests and needs of the students, the demands of the school and community, and your own qualifications.

Insofar as possible, you should try to integrate the work in the classroom with activities on the outside. You will no doubt be called upon to coach extracurricular speech activities. Pressure of time will tempt you to make the classroom a training ground for students engaging in these activities. Remember, however, that such activities are *extra*curricular, that the twenty students not engaged in

them are of more importance than the three or four to be made ready for the district contests. More valuable to the student than specialized work in declamation and oratory are experiences that can be given him in speaking before local groups, experiences that will involve adaptation to an actual audience situation. This can best be handled by organizing a speaker's bureau that will provide speeches on given topics or any desired topic (granted sufficient time), debates, panel discussions, etc. Let the civic groups know what you have to offer. See to it that the people you place before the public will reflect credit on themselves, the school, the speech department, and yourself. Avoid the public reaction that a student does "real well" for one of high school age; make your students command attention and respect through a high standard of content and reasonable proficiency in delivery. At the start it will be necessary to go to these groups and secure speaking engagements; later, if the work is of the caliber it should be, they will come to you. Also feasible are contests within the school for which prizes of a small sort can be offered—such as a book or a pen—for proficiency in extemporaneous speaking, interpretation, etc. Sometimes a dinner for the speech class, followed by after-dinner speaking, proves stimulating. These are only a few of the possible ways of building up interest and enthusiasm for speech work.

A few additional suggestions are pertinent. Be direct in your methods. If a student has difficulty in attaining conversational quality on the platform, sit down with him at the front of the room and have him tell it to you personally. If a student forgets, prompt him with leading questions. As a general rule, never allow a student to leave a speech unfinished. Do not hesitate to interrupt a speech, if it seems advisable; at times it is more valuable to point out a mistake and have the student correct it at the time than to tell him about it later. Occasionally make use of the so-called "heckling" session, but keep it controlled and within bounds. Be on the alert for devices and techniques that will contribute toward vital, energetic speaking.

In general, the atmosphere of the speech class should be characterized by informality and friendly co-operation; this feeling should be established in the first meeting of the class. Speech is too personal to expect much development from students if they feel the teacher is remote, impersonal, and superior. This does not mean a sacrifice of dignity or discipline. As a rule, if you show during the first meetings of the class that you mean business, that there is too much to be accomplished to permit any wasted time, that you are willing to work and you expect the same from your students, no disciplinary problems will arise. At the same time it is possible to accomplish this and still maintain a greater degree of informality than may be necessary or possible in the teaching of traditional nonskill subjects.

Do not be afraid of making assignments, and never apologize for the amount of work you assign. Do not let speech get the reputation, which it sometimes has, of being a snap course. On the other hand, do not burden the course with mere busy work simply to avoid such a reputation. There is plenty of work to be done in the course itself if you demand it. Too often, however, speech teachers assume that students spend more time in preparation, in finding and arranging materials, and in oral practice, than they actually do. Demand a high standard of proficiency and make your students meet it.

Throughout the course it is imperative that all assignments be made explicitly; indicate as exactly as possible

what you want done, how you want it done, and when you want it done; then demand that the assignment be carried out. Do not accept excuses for lack of preparation, no matter how ingenious and varied they may be. Make all assignments sufficiently in advance to forestall any and all excuses. If possible, provide a mimeographed syllabus of the course. Divide the class into groups which can be alternated in speaking order so that each student will know specifically the day on which he is to speak.

In the course of study given above a few scattered suggestions were made in regard to criticizing student speeches. Some of the most effective teaching will be done through criticism, since it is here that you can correlate the practical with the theoretical aspects of the student's training. However, certain dangers may well be pointed out and additional suggestions made:

1. Develop a definite system of criticism. Through lack of such a system many teachers are unable to share their knowledge effectively with the student.

2. Avoid destructive criticism for the first speech or two. Find something on which to compliment the student, then build up his confidence and poise by creating for him a background of successful speaking experiences.

3. When you do introduce destructive criticism, begin with something complimentary. There is a let-down at the end of a speech, an emotional sag, that needs to be compensated for before you begin to point out flaws.

4. When criticizing the faults of a speech, make them apparent. Be tactful and sympathetic, but avoid softening the blow unnecessarily.

5. Be specific in your criticisms. Do not deal in abstractions. Name the specific fault (unless by so doing you will psychologically do more harm than good) and refer the student to exercises that will help him overcome his fault or to printed matter that will help him understand it.

6. Avoid negative language; this will only serve to fix bad habits. Say, "Speak a little more slowly," rather than, "Don't talk so fast."

7. Get the class to participate in the criticisms. As members of the audience they will notice some faults which you may at times overlook. Furthermore, such class criticisms will serve to liven up the group. If the class is slow to respond, prompt their participation by such leading questions as, "——, what did you like about ——'s speech?" or "——, what suggestions would you make for improving ——'s speaking?" Keep the class criticism confined largely to suggestions for improvement, but avoid letting them indulge themselves in idle flattery.

8. Make use of written criticisms at times. Check lists and analysis sheets have their limitations, but they are useful to the student in providing him with a record of his progress. If possible, prepare your own mimeographed criticism sheets.

9. Once or twice during the semester have the students write out their criticisms of each other on separate sheets; after looking these over, distribute them to the individual students. Guard against student criticism developing into carping.

10. Remember that during the early part of the course, the students will have no speech terminology. Keep your criticisms in line with their grasp of speech theory.

11. Always be interested and enthusiastic yourself. Show a sincere concern for the student's progress and development. Compliment him on improvements over his last speech. Inspire him to greater effort. His progress should always be stimulated on the basis of his own efforts, not by a comparison of his speaking with that of some other member of the class.

12. Concentrate on one thing at a time. Students are only confused or discouraged when too many faults are pointed out at one time.

13. In handling criticisms rarely try to indicate faults through imitation. It is true that students have difficulty in visualizing or hearing themselves objectively. However, direct imitation of a student's faults may do more harm psychologically than good. If you wish to teach by imitation, do it as a general rather than as a specific technique.

14. Always integrate your criticism with the principles which are basic to the course.

You will naturally want to give careful consideration to the selection of a

text for the course. A number of high-school texts are published that are sound and serviceable, and you will want to examine several before making a final selection. It is not in point to recommend any specific text here. It is advisable, however, to choose one that in itself teaches as much as possible in order to eliminate excessive lecturing and explanation on your part. Class discussion of the text will prove far more stimulating than formal lecturing, even though the latter may be easier for you. The following are texts that are designed primarily for a high-school course in public speaking:

Lockwood and Thorpe, *Public Speaking Today*, Benjamin H. Sanborn and Co., Chicago, 1939, $1.60.

Painter, *Ease in Speech*, D. C. Heath and Co., New York, 1937, $1.64.

Whitney, *Directed Speech*, Ginn and Co., New York, 1936, $1.48.

Winans and Hudson, *A First Course in Public Speaking*, D. Appleton-Century Co., 1931, $1.60.

Texts designed for a more general course in speech, covering work in dramatics, debate, interpretation, etc., but also usable for a public speaking course, include:

Hedde-Brigance, *American Speech*, J. B. Lippincott Company, Chicago, 1942, $1.80.

Gough, Rousseau, Cramer, and Reeves, *Effective Speech*, Harper and Brothers, New York, 1936, $1.60.

Seely and Hackett, *Experiences in Speaking*, Scott, Foresman and Co., New York, 1940, $1.60.

Weaver, Borchers, and Woolbert, *The New Better Speech*, Harcourt, Brace and Co., New York, 1939, $1.60.

NEW BOOKS

LOREN D. REID, *Editor*

The Globe Playhouse. By JOHN C. ADAMS. Cambridge: Harvard University Press, 1942; pp. 419. $5.00.

Starting where Chambers, Thorndike, and J. Q. Adams left off, the author of this interesting volume has concentrated all existing knowledge of Elizabethan playhouses into a single heroic effort to visualize Shakespeare's theatre in all its most minute details. He has neglected none of the somewhat meagre objective evidence to be found in contracts, legal references, contemporary illustrations, and the like; and he has assembled the most comprehensive collection of internal evidence—so far published under one cover.

Although Dr. Adams has done a prodigious amount of research, it cannot be said that he has unearthed very much new material of a factual character. When he throws new light on the subject, it is chiefly through a more thorough examination of existing evidence and a more ingenious conjectural interpretation of it. He does not indulge in the unscholarly practice of piecing out the gaps in his story with flights of imagination, and he makes no conjecture that is not presented as an inference from acceptable facts. But he has an unmistakable enthusiasm for his subject, and is often more positive in his inferences than the evidence seems to warrant.

For example, in considering whether the sheathing on the front of the Globe stage was plain or panelled—not, of course, a particularly important point—he mentions a recorded incident in which a "groundling" created a disturbance by climbing up on the stage, and concludes: "Recessed panels and mouldings, which would have made climbing easier, were necessarily avoided." Whether such panels would have made climbing much easier on a stage no more than four feet high (with a balustrade for the climber to grasp) is at least debatable; in any case "necessarily" is a very strong word.

On two points he leaves this reviewer particularly skeptical. The first is the question of gallants sitting on the stage. Dr. Adams, though admitting that it would be an intolerable nuisance to the best paying customers if his measurements are correct, says: "Nevertheless, references to sitting on the stage of the Globe appear soon after 1599." One expects him to reveal these references, but he mentions only two, neither of which is at all conclusive. Each, in fact, is a stage direction from a play, in which a character in that play, or in the introduction, is made to sit on the stage, and in one case is promptly shooed away. Perhaps the practice was common at the Globe, but these sketchy references—both well known to scholars—do not complete a proof.

The second point is the question of how the inner stage was arranged and used. Dr. Adams rejects the opinion of the late George Pierce Baker that the inner stage must have been rather obscurely lighted, and that most of the action, even in interior scenes, must have been played well out on the platform. Instead, he postulates a wide, rather shallow, inner stage, with a draw curtain in front and arras hangings at the rear; he asserts that the canopy over the stage was so high as not to shade it unduly (though he admits that the canopy was sometimes called "the Shadow"); and he insists that the scenes requiring thrones, furniture, or other elaborate properties were discovered on the inner stage and the action concentrated there. Dr. Adams presents a tremendous volume of evidence in support of his theory, but it is all drawn from lines and stage directions in the plays themselves.

However, he is altogether honest, and always labels a conjecture as such, even when he is evidently satisfied with reasoning that might not satisfy others. The most skeptical reader will suspect that many of the conclusions, while logically invalid, are nevertheless true; and will find his own conception of the Globe Playhouse very considerably enriched. If historical scholars are as contentious as they used to be, the book should stir up a great many arguments and stimulate much further research. Certainly it is fascinating reading for anyone really interested in Shakespeare and his theatre.

To conclude with a mere footnote: Profes-

sor Schelling used to say, "There are fifty-four ways of spelling Shakespeare; one is right, fifty-two are wrong, and the other is the Harvard." We observe that the Harvard Press no longer spells it the Harvard way.

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Voice Science. By LYMAN SPICER JUDSON and ANDREW THOMAS WEAVER. New York: F. S. Crofts & Co. 1942; pp. 377 + xvii. $3.75.

It is seldom that one finds between two covers such a mixture of fact and fancy as is to be found in this text. It runs the gamut of authenticity; it contains information that would be acceptable to the most meticulous scientist, and along with it statements of fact and principle that even a high-school boy would recognize as utterly absurd.

The authors have done much better with the physiological aspects of speech than with the physical. The anatomy, neurology and embryology of the mechanism of speech are presented in so much detail that the treatment becomes cumbersome for the student of voice science. However, there is no doubt some value in having all this information available, even though one may not feel the necessity of mastering it in its entirety. Nowhere else, so far as this reviewer is aware, has such a complete description of the mechanism of speech been assembled.

The failure to use the relatively large amount of experimental data on voice science seems to be a consistent characteristic of the whole book. A reference to objective studies on many of the problems discussed would have given the author's conclusions a scientific rather than a philosophical foundation. The book is almost completely undocumented, however, especially in regard to current investigations. It is true that we are advised to consult *The Mechanism of the Larynx*, by V. E. Negus, in connection with "The Anatomy of the Laryngeal Region"; we are told of an experiment by Vietor as early as 1894, of the first record of "pseudovoice" by Czermak in 1859, and that the original laryngoscope was made by Manuel Garcia in 1854.

The book contains many inconsistencies and errors of fact. Terms are given one definition in one place and a different one in another place. For example, *forced vibration*, defined on p. 91 as only D. C. Miller defined it, is given the definition commonly accepted by physicists on p. 281 and in the Glossary; they are not the same. On p. 149 a continuant is defined as a sound "resulting when the air stream, voiced (sonant) or unvoiced (surd), is forced through the resonators of the air tract and escapes into the outer air with or without having encountered some obstruction which produces friction sounds." On p. 176, however, a continuant is defined as "a speech sound in the production of which the mechanism first takes the position typical of the sound and is then, for all practical purposes, held fixed in that position during the period of the utterance of the sound." In the discussion of resonance (pp. 89 ff.) we are told that a body is set into vibration by some source of energy, which may be withdrawn, leaving the body to vibrate for a time in its natural period. Yet in the following paragraph, we are informed that a "body is set into vibration by an *exciting cause* . . . called a *generator*," the number of vibrations of which determines its frequency.

Most of the entire discussion of quality (pp. 288 ff.) is pure fiction. It leads up to the conclusion that quality is dependent upon the relation of frequency and amplitude, each to the other, and to the *form of the sound wave front*. Now the form of the wave front depends (p. 281) "on the shape or mode of vibration of the sounding body." It depends also on the "angle at which the wave front leaves its center of radius." What we have, then, is a "jagged wave front"; "the condensation jutting farthest out ahead will move the diaphragm first; but, before the diaphragm is free to return to its neutral position of the resting state, one by one the less advanced portions of the wave will strike it," so that we have as a result a complex wave. It would be difficult to find a more fanciful description than this.

The methodologies and apparatus suggested for experimentation are, many of them, antiquated. We are told how to analyze a kymographic record, but not how to analyze a phonophotographic record. The subject of recording equipment and procedures is given only passing treatment; the carbon button microphone is described minutely, but crystal, velocity and dynamic types are merely mentioned. Some recent instruments, except for a brief discussion of steel tape recording devices, go practically unnoted.

The errors, inconsistencies and inadequacies found throughout the book are unfortunate, for potentially, the work is an impor-

tant contribution to the field of voice science. Any branch of science, to be valid, must be consistent both with itself and with whatever is known in related fields. There are too many and too great departures from this principle in the present text for its complete acceptance in the realm of science.

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The Rhetoric of Alcuin and Charlemagne. A Translation, with an Introduction, the Latin Text, and Notes. By WILBUR SAMUEL HOWELL. (Princeton Studies in English, Vol. 23) Princeton: the Princeton University Press, 1941; pp. xii + 175. $3.50.

Here we have the only translation of Alcuin's *Rhetoric* ever published in English; the first publication of the Latin text since Halm's *Rhetores Latini Minores* in 1863 (which text Professor Howell uses except for a few duly noted changes); the most complete account to date of the codices and printed editions of the work; a thorough and convincing discussion of the date of composition; a detailed study of Alcuin's sources, his intention, and the influences upon his thought; and an able essay on the educational values of Alcuin's treatise and certain of the basic concepts of classical rhetoric.

Alcuin's *Rhetoric* was composed in 794 (a date newly established by Professor Howell). It is a brief digest of the essentials of Latin rhetoric in the form of a dialogue between Charlemagne (soon to be crowned Holy Roman Emperor) and Alcuin, the best scholar of his time. As a dialogue it has little of the dramatic quality or the reality and naturalness of Plato's, or even of Cicero's *De Oratore*. For the most part it is more like the text of a catechism, Charlemagne asking the routine leading questions and Alcuin providing the carefully digested answers, with an occasional flicker of the personal and topical shining through. With respect to the rhetorical theory we may quote Professor Howell "that the Rhetoric is thoroughly Ciceronian, Invention being represented by the doctrine which Alcuin himself borrowed from the youthful Cicero's *De Inventione*, and the sections on Arrangement, Style, Memory, and Delivery being composed less systematically of fragments from the mature Cicero's *De Oratore* and *Orator*, seen by Alcuin through the abridgments of Julius Victor." As a matter of fact, Professor Howell shows that there is hardly a line of doctrine (barring certain illustrations drawn from Christian literature) which is not either a verbatim borrowing or a near paraphrase of the *De Inventione* or Victor's *Rhetoric*, except for one or two ideas indicating use of the works of Cassiodorus and Isidore. In spite of Alcuin's lack of originality, however, his *Rhetoric* is valuable as evidence of the strength of the Latin tradition; and furthermore, it is a work of popularization which, certain minor misunderstandings of Cicero notwithstanding, provides what even today must seem a clear, concrete introduction to the somewhat forbidding Ciceronion system of rhetorical invention which centers in the doctrine of the *status*.

The quality of Professor Howell's translation seems highly satisfactory to one familiar with rhetorical terms and good English prose, though not himself a classical or mediaeval scholar. The language is clear and exact; the sentences straight-forward, lucid, easy-flowing. There is no strangeness of structure or antiqueness of phrase which sometimes mar translations.

Second only in importance to the translation itself (in some ways equally important) is the fifth section of Professor Howell's Introduction. It is a clear and penetrating exposition of two of the moot questions of classical rhetoric: the Latin doctrine of the *constitutio* or *status* with its antecedents in Aristotle's rhetoric and dialectic, and the relation of rhetoric to dialectic in that area of logical proof or demonstration where they overlap. Hence have arisen the jealous contentions and recriminations which have often separated the friends of the two arts. Founded upon a careful reading and clear understanding of all the rhetorical works of Cicero, the rhetorical, logical, and dialectical works of Aristotle, the lesser writers, and the commentators, this is the best discussion to date of those bothersome points. Perhaps it is too much to expect that the question of the nature of the *status* should now be settled (problems like that are too fertile to be lightly abandoned), but the final answer is many paces nearer. Professor Howell's most obvious innovation is his rendering the word *status* (or the earlier Ciceronian word *constitutio*) into English as "position," for which he makes a plausible and satisfactory case. It is certainly better than "constitution," recently perpetuated by Professor McKeon [Richard McKeon, "Rhetoric in the Middle

Ages," *Speculum*, XVII (January, 1942), 1-32], and surely as good as Professor McKeon's translation of *inventio* and *dispositio* as "discovery" and "statement."

It is seriously to be hoped that Professor Howell will consider this book merely the first of his grapplings with the *Rhetores Latini Minores*.

DONALD C. BRYANT, *Washington University*

The Phonetics of Great Smoky Mountain Speech. By JOSEPH S. HALL. New York: King's Crown Press, 1942; pp. vi + 110. $2.00.

In his *Phonetics of Great Smoky Mountain Speech* Joseph Sargent Hall has added another full length descriptive analysis of a regional dialect to the relatively few which have been made in this country and which American linguistic scholarship needs so sorely. Through his position in the National Park Service and in the C.C.C., the author was afforded a rare opportunity to come into intimate contact with speakers of this dialect. His study is based on phonetic transcriptions made in the field and upon 73 phonographic recordings, including twenty readings of "Arthur the Rat." People of all ages and circumstances were included as informants; the geographical area covered by this study was delimited to Cocke, Sevier, and Blount Counties in Tennessee, and Haywood and Swain Counties in North Carolina.

The author analyzes in turn the vowel sounds of stressed syllables, those of the unstressed and partially stressed syllables, and finally the consonant sounds. For each sound, essentially the same procedure is followed: it is compared with that which prevails in General American and in general Southern; phonic and phonemic variations from the norm are discussed and illustrated; finally, some indication of the historical development of the sound is given, fortified by reference to dialect writers, naïve spellings in historical texts, and to Early Modern English phonology.

A monograph such as this inevitably invites comparison with *The Phonology of the Suffolk Dialect* by Helge Kökeritz, which remains the model for investigations of this nature. Discounting the fact that Kökeritz's work is both descriptive and historical, it has several features which Dr. Hall might have adopted with profit. Among these are the inclusion of some connected texts in phonetic transcription, a word index to the transcriptions and a glossary of the dialect (probably a word index to the monograph would be even better), and a key to the phonetic symbols and particularly the diacritical markings employed throughout the work.

One is inclined to wonder also if the study might not have profited from the use of transcriptions as narrow as those employed by the field workers of the Linguistic Atlas. It is unfortunate, too, that the author did not indicate the proportionate extent to which each of the sources of the settlement of the area contributed to the population as a whole. Also, even though a number of settlement and cultural factors "prevented Great Smokies speech from becoming a dialect possessing sharp divergencies from the speech of surrounding areas," one would be grateful for a summary of the few individual characteristics which do exist, or for a brief discussion of the relationship of this dialect to Southern hill speech in general.

Dr. Hall has worked carefully, and there can be little quarrel with the treatment of individual items. It is possible that in discussing the variations between [ɑ] and [b] for ME *ŏ*, the author has overlooked the fact that a retracted [ɑ] will give the acoustic effect of a rounded vowel, even though it may be pronounced with spread lips. The "early modern unrounding and fronting of [ɔ]" (p. 32) may have been a simplification of ME *au* to an unround vowel. It is possible that the classification of unstressed vowels according to spelling does not make for economy of treatment. The writer considers *duggen* (p. 93) as resulting from a phonological development, but recognizes in *hearn* (p. 100) the possibility of analogy. But these are minor points upon which there might be as many opinions as critics. The important thing is that Dr. Hall's work has been made available, and that he has done a splendid piece of investigation.

ALBERT H. MARCKWARDT, *University of Michigan*

Shakespeare Without Tears. By MARGARET WEBSTER. New York: Whittlesey House, 1942. xii + 319. $2.75.

Margaret Webster has taken time out from a busy career as actress and director to write an excellent, down-to-grease-paint book about Shakespeare. Probably no one is better equipped for the job than she. She toured with the Ben Greet company and acted sev-

eral seasons of Shakespeare repertory at London's Old Vic before her extremely successful collaboration with Maurice Evans in productions here of *Richard II*, the uncut *Hamlet*, *Henry IV*, *Twelfth Night*, and *Macbeth*. Moreover she knows the Shakespeare literature.

Her book is well organized. Part I lays the foundations with a chapter each on her own experience and attitudes, on Shakespeare the practicing playwright, on stage conditions in 1600, on general problems of modern Shakespeare production, on the special problems of acting Shakespeare, and on the problems of the texts. Part II is devoted to a discussion of individual plays under the headings: *Early Plays, Histories, Comedies, The Tragic Essence, Plays Unpleasant, "Sad, High Working,"* and *"Music at the Close."* A concluding chapter summarizes the problems of Shakespearean production in the United States and affirms Miss Webster's belief in the value of such production. John Mason Brown contributes a brief introduction.

Miss Webster's approach to the Bard is intelligent and hard headed, and it is expressed in lively prose. Her book should be required reading for all who produce Shakespeare and especially for all who attempt to teach him.

BARNARD HEWITT, *Brooklyn College*

Semantics: The Nature of Words and Their Meanings. By HUGH R. WALPOLE. New York: W. W. Norton and Company, Inc., 1941; pp. 264. $2.50.

A speech student curious about semantics might sanely be advised to read four books published within the last four years: first, Stuart Chase's *Tyranny of Words*, because its virile popularization will challenge his interest; then this book by Walpole, because its judicious simplification will afford the requisite corrective for Chase's imprudence; then Hayakawa's *Language in Action*, because reliably yet invitingly it reduces tenets to their lowest terms; finally, Lee's *Language Habits in Human Affairs*, because on a more rigorous level it links the subject to human relations and culture. The seriously interested student may then go on to Ogden, Richards, and Korzybski.

Walpole, an Ogden-Richards disciple who regards as central precisely those areas neglected by Korzybski's "grand tour" of the sciences, presents semantics as a Socratic exploration. He surveys the familiar material of referential and emotive language, sign and symbol triangles, symbolic, psychological, and physical contexts. Students of persuasion will appreciate his discussion of emotive words in propaganda. Much forensic quibbling would be prevented if all debaters were to read his chapter on definition, a process which he broadens and clarifies by offering twenty-six discrete routes to it. He pens a masterfully illuminating chapter on metaphor, its tenor and vehicle. In a commendably sensible treatment of generalizations and abstractions he refuses to relegate all fictions to limbo. Persuasively he pleads the case for Basic English while he explains its what, why, and how step by step.

Walpole's style is leavened by delicate humor but weighted by anticipatory cross-reference. The progression is uneven, staccato, though the main topics are sequential. Paragraph summaries at the ends of chapters epitomize without integrating. There is, regrettably, no bibliography. But there is much lucid, some graphic writing, particularly when exercises are converted into games. The expository method—chiefly drawing distinctions and tabulating components—is sturdy. Copious illustrations and exercises enlighten and enliven. A technique of putting questions without supplying, or often even intimating, the correct answers may vex the average undergraduate. Seeming simplicity will victimize a hasty reader, many paragraphs demanding several readings for full comprehension. Paradoxically, this series of moderately academic lecture notes—like semantics itself—is both simple and difficult.

The book may be justly appraised in terms of the criteria it propounds for language itself. Its "sense" is common sense. Its "feeling" is tentative; earnestly aware of the dangers of dogmatism, it soundly enforces realization of the enormous complexity of communicative problems. Its "tone," like its author's supple mind, is neither abstruse nor condescending. In its "intention," provocatively to impart the rudiments of semantic skill, it earns its niche in the library of a student of speech.

J. CALVIN CALLAGHAN, *Lehigh University*

Selected Readings in Rhetoric and Public Speaking. With Introductory Comments by LESTER THONSSEN. New York: the H. W. Wilson Company, 1942. pp. 324. $3.00.

In the assembling and editing of this vol-

ume, Professor Thonssen has rendered valuable service to all those who have the problem of selecting and making available essential reading material for students of rhetorical theory and the history of rhetoric and public address. From the great volume of material easily available in bulk, here are convenient selections from the most important; and from the rarer texts, more difficult to come at for general use, we find here many of the most valuable passages. The excerpts are carefully culled from the rhetorical and elocutionary works of twenty-three writers on the subject from ancient times to the latter part of the nineteenth century, ". . . from each such excerpts as, in the judgment of the compiler, tend to bring out the distinguishing characteristics of the individual's conception of rhetorical theory."

Any serious complaint against the anthology will lie in a deficiency recognized by Dr. Thonssen in his Preface—the length. Purpose, plan, and editorial execution (except for weaknesses derived from brevity) are almost wholly commendable. It is, however, extremely doubtful that what the editor has set himself to do can be done quite satisfactorily in less than twice the space he had at his disposal. Not that the inclusion of more or different writers is essential: the canon here established is about what one would wish, though the omission of any representative of the Second Sophistic (Seneca, for instance), the Middle Ages, and the early English school of declamation may be wistfully lamented. What is needful, however, are more and longer excerpts from many of the writers represented. The omission of the whole first book of Quintilian, for example, and all but about one page of the tenth, does considerable violence to the spirit of the *Institutes;* and many persons will wish their students to read more of Longinus, the critical comparison of Cicero and Demosthenes, for instance. Furthermore, many of the important inclusions have been shaved down, of necessity, to the barest, undeveloped statements of principles or listings of categories, deprived of essential explanatory sentences and illustrative examples. The decisions concerning number and length of selections are at best very difficult, and no anthologist is to be envied the job. Since, however, Dr. Thonssen professes that his book was "designed essentially as a reference book," it might be wished that his publisher (who is notable for the capable execution of prodigious works of bibliography and reference) had been willing to undertake a volume of considerably larger size.

If Dr. Thonssen were strictly right that the selections come "in the main" from "old books which are generally inaccessible, except through large research libraries," there could be little complaint that we have here available in small quantity what would otherwise be hardly available at all. Half the book, however, is devoted to Plato, Aristotle, Cicero, Quintilian, and Longinus, whose works, in the original and in translation, are, it would seem, essentials in any college library worthy of the name. Again the decision to sacrifice completeness of coverage to practicality of use is a hard one to make. If, on the other hand, only so much space was available, it is conceivable that total omission, for example, of the chief classical works would have been welcomed by Dr. Thonssen's colleagues for the sake of having fuller representative portions of less accessible works.

If the direction of this review seems unfavorable, the patent fact remains that the virtues and values of this first general anthology of rhetorical theory are obvious on the face of the undertaking. Furthermore, it should be gladly admitted that one finds the excerpting much more satisfactory than one could suppose possible upon first view of the table of contents in terms of the small compass. In consideration of the cramped quarters within which he had to work, it is more remarkable that Dr. Thonssen should have accomplished his task so well than that a reviewer should manage to find fault.

DONALD C. BRYANT, *Washington University*

The Subject Fields in General Education, edited by JOHN J. DEBOER (Report of the Commission on Cooperative Curriculum Planning). New York: D. Appleton-Century Company, 1941; pp. 236. $1.50.

The report of the Commission on Cooperative Curriculum Planning merits the attention of speech educators because of its general educational significance, the point of view expressed, and the suggestions of special value to the speech teacher. Twelve subject fields are discussed in separate chapters. In each case the presentation is the work of a committee selected by the ruling body of the national organization in the particular field. The final chapter summarizes the gen-

eral curricular trends indicated in the preceding discussions.

No attempt is made in the report to advocate any specific type of curricular organization. The purpose expressed by the correlating committee is rather to present a statement of "the resources available in existing fields." This purpose has been accomplished. The discussions offer a clear picture of the possible contributions to education of each area of learning. Moreover, they indicate a unified point of view which is reasonable, intelligent, and progressive. The over-all aim is accepted to be the fitting of students for more effective living in society. In each field, procedures and materials are discussed in terms of their suitability to meet actual needs in the realization of that primary aim. The book should, therefore, be of interest to all educators concerned with the development of curriculum.

The chapter on speech, prepared by a committee headed by Dr. Franklin H. Knower of the University of Iowa, presents an excellent summary of the aims, standards, types of evaluation, and curricular methods in speech. The educational philosophy expressed is progressive, and the recommendations made are practical. Dr. Knower and his committee have succeeded admirably in defining the field and clarifying the objectives of speech education.

In addition to the discussion in the chapter devoted exclusively to speech, the book offers much valuable material for speech teachers who wish to correlate their work more closely with the work of other fields. The chapters on journalism, English, and social studies are particularly helpful in this respect. The section on evaluation included in the chapter on home economics also provides stimulating suggestions for teachers of speech.

LUCILE FOLSE, *University High School, Columbia, Missouri*

Radio in the Classroom. By A. S. BARR, H. L. EWBANK and T. C. MCCORMICK. Madison, Wisconsin: The University of Wisconsin Press, 1942; pp. 203. $2.00.

For some time we have been waiting to read the results of the Wisconsin research project in school broadcasting. The report justifies our confidence in the leadership of the project, for it shows honest workmanship and commendable conservativeness in drawing conclusions.

The investigative technique was based on the broadcasting of fifteen- to thirty-minute programs chiefly to elementary schools. There were seven series (usually of about 25 broadcasts each) throughout the academic year of 1938-39, and included music, nature study, geography, social studies, English (two series), and speech. These broadcasts were utilized in experimental classes and the progress of students compared with progress made in control classes in which radio was not used. Objective tests were administered in an effort to secure an evaluation of the relative significance of classroom educational broadcasting.

The objective data did not, generally speaking, show a significant advantage to the utilization of radio. However, if a reviewer may be allowed the privilege of dipping in his oar, there is a strong possibility that this apparent lack of significant advantage may be due to the fact that a relatively fine difference was being measured by a somewhat coarse instrument. Suppose we have two groups of students receiving instruction in social studies five days a week. On one day a week for 25 weeks one of those groups substitutes a fifteen-minute broadcast for whatever else it might have been doing for those fifteen minutes. In other words the test is between 375 minutes of radio instruction as compared to 375 minutes of typical instruction. This test is rendered more difficult because four-fifths or more of the instruction remains unchanged and because the period of instruction extends over 25 weeks. It would be expecting a great deal of radio to demand that it show a statistically valid advantage.

We are, therefore, inclined to agree with the investigators in attaching more weight to the subjective judgments of teachers than to the objective findings. Apparently the teachers were overwhelmingly enthusiastic for the use of radio in the classroom. And we have every reason to believe that the enthusiasm of the teachers is conservatively reported.

This statement occurs on the last page of the book: "This study represents a series of excursions into a field of investigation rather than an attempt to find a definitive answer to a single problem. It should be supplemented by a number of experiments, each measuring, under carefully controlled experimental conditions, the effectiveness of a given series of broadcasts in attaining a specific educational objective."

No one can claim much sophistication in educational radio unless he reads this report carefully and gives thoughtful consideration to its many implications.

DONALD HAYWORTH, *Michigan State College*

Radio Programs Intended for Classroom Use. By CARROLL ATKINSON. Boston: Meador Press, 1942; pp. 128, $1.50.

Broadcasting to the Classroom by Universities and Colleges. By CARROLL ATKINSON. Boston: Meador Press, 1942; pp. 128, $1.50.

Public School Broadcasting to the Classroom. By CARROLL ATKINSON. Boston: Meador Press, 1942; pp. 144, $1.50.

These three books are the recent publications of the Nelson Memorial Library, a foundation whose publications attempt "to relate as frankly and impartially as possible what has and what has not been accomplished in the efforts to broadcast programs for classroom listening." Even though radio as a teaching device has been used by comparatively few educational institutions, it has, nevertheless, grown with such rapidity as to make a cataloging of the accomplishments in the field a rather sizeable task. Encyclopedic in nature, these volumes have successfully presented a rather complete picture of the use of radio programs in the classroom.

The author, Dr. Carroll Atkinson, is a former university professor engaged in the production of commercial radio programs.

In the first volume, *Radio Programs Intended for Classroom Use*, the author sketches briefly "the history of programs intended for classroom use as they have been developed by the major networks, local station offerings, universities and colleges, state and territorial educational departments, counties, public school systems, and three unique developments." The "unique developments" are: the University of Kentucky Radio Listening Centers, Rocky Mountain Radio Council, and the Intercollegiate Broadcasting System. In spite of the limitations of space, the stated purpose is rather completely accomplished. The author has correctly omitted those broadcasts which are more of an extracurricular activity than an integral part of the curriculum. For this reason the book is a very valuable history of the development of radio as a teaching device. The organization of this volume is the best of the three named, being more conveniently arranged for study and reference.

The second book, *Broadcasting to the Classroom by Universities and Colleges*, details the accomplishments of thirty-eight American universities and colleges that have broadcast programs intended for classroom use. Beginning with the first such broadcasts presented by Nebraska Wesleyan University in 1921, the author presents a factual résumé of the development of such programs up to the most recent experimental series. The author points out in his foreword that "successful broadcasting to the classroom has required a very delicately balanced combination of educational and radio techniques. Whenever it is too much education or too much radio, the classroom program has missed its mark." Although there is a keen awareness of the problem facing the educators utilizing radio, there is no suggestion of method, or evaluation of methods described that would enable the administrator to obtain this balance. Even though this work has accomplished its purely historical objective, the omission of these suggestions decreases its value.

The third book, *Public School Broadcasting to the Classroom* treats the radio educational service of twenty-nine American public school systems in the same manner as the preceding volume presented the university data. These books are both designed as source books, records of what has been accomplished.

The research student who desires to study these problems further will deplore the absence of a bibliography from each of these three books, a valuable part of a "source book" in any field. Some will question the propriety of devoting space in the preface of each book to insinuate that certain educational practices are "travesties," without submitting facts to support his contention, much less presenting constructive proposals adequately substantiated.

These books are, nevertheless, quite valuable in that they give a concise picture of educational broadcasting to the classroom. Any student of educational radio—whether the scholar surveying the field, or the administrator organizing his own programs—will find the material cataloged here very worthwhile. The series constitutes the most up-to-date compendium of classroom programs available.

J. GARBER DRUSHAL, *Capital University*

Speech Preparation and Delivery. By LESTER THONSSEN and ROSS SCANLAN. New York: J. B. Lippincott Company, 1942; pp. 165. $2.50.

This book was written for college classes in public speaking. It deals in the main with the major decisions which the speaker must make beginning with the determination of his subject and purpose and ending with the actual delivery of the speech. Speechmaking is considered throughout as an exercise of deliberate craftsmanship, involving of necessity a preliminary objective appraisal of the whole situation and conscious adjustments to significant factors relative to the occasion on which the speech is to be delivered and to the probable responses of the audience. Public speaking is treated as a medium of conscious social control, rather than an avenue of personal expression. The whole book is concerned with the problems of getting a thing said so it will be understood, accepted, and remembered. Consistent with this purpose, the subject of style is presented as an intrinsic and inseparable aspect of effective communication.

As is the case with most textbooks on public speaking the content is based fundamentally upon the observations of the authors and other scholars in the field of speech. In other words it is written in what may be called the empirical and classical tradition, with little or no effort to give sanction to its observations and recommendations through direct reference to scientific and experimental studies.

The book has extraordinary merit as a clear-cut, condensed, and dignified piece of writing. The reviewer has seen few if any books in this field with more clearly stated aims, or which hold more faithfully and consistently to an announced purpose and philosophy in the development of the material. It should prove to be a useful text in any class where a reasonable degree of intelligence can be presupposed and where the objective of the course is solely the development of skill in public speaking.

HOWARD GILKINSON, *University of Minnesota*

The Psychology of Conversation. By T. H. PEAR. Toronto: Thomas Nelson and Sons Ltd., 1940; pp. 171. $.75.

The author, a professor of psychology in the University of Manchester, England, states that *The Psychology of Conversation* "is an attempt to discuss psychologically some aspects of social life which interest ordinary people."

The book falls into two distinct divisions: chapters I-III deal with conversation as such; chapters IV-IX present psychological studies bearing upon special aspects of conversation.

But little merit lies in the first three chapters, which present rather tritely the more common ideas concerning "What is good conversation?" Questions considered include interruption, interrogation, humor, boredom, taboos, uptake, and introverts and extraverts as conversationalists.

When Professor Pear turns to problems more definitely psychological, he is on surer ground. The final six chapters report numerous research studies and cite many relevant personal experiences. The style has vitality and energy, and the total result is a very readable book that seems to be based upon sound scholarship.

Among the specific problems considered in the closing chapters are the following: the visualizers versus the vocalizers, the thinkers in objects and the thinkers in words; the reliability of reports of conversations; subjects of conversation; children's conversations; techniques of social workers, ethnologists, and psychotherapists. The last named section should be of especial interest to speech correction teachers.

The Psychology of Conversation may not help the reader very much, but neither will it do him any harm. His powers of conversation will show no miraculous improvement, but he will enjoy reading the final six chapters and will increase somewhat his store of knowledge.

WAYNE THOMPSON, *University of Missouri*

Airlanes to English. By HOLLAND DEWITT ROBERTS, H. F. RACHFORD, ELIZABETH GOUDY. New York: McGraw-Hill, 1942; pp. 501. $1.72.

Airlanes to English is exactly as its authors claim, "A Guide to Speaking, Listening, Reading, and Writing through Speech and Radio." The whole program is looked upon as a problem in communication with all the above merged into one single life activity. Oral communication, because of its more vital function in daily life, receives the major emphasis with writing as an outgrowth of the speech needs.

The approach and the organization are

psychological, the aim being to develop the pupil's speech personality through experiences necessary to his daily life. These experiences include panel discussion, conversation, telephoning, choral speaking, introductions, and announcements. Radio activities occupy five of the nine chapters as well as strongly seasoning the remaining four. Every phase of radio seems to be covered adequately for the needs of the average student.

Some particularly helpful features are the informational book lists at the end of each unit of work and the inventories for self-evaluation on every activity. These inventories should train in judging good speech in oneself and others but even more important should assist in eradicating speech faults and developing personality.

The material and language are well adapted to high school pupils, many of the speeches and radio scripts having been composed by students. The illustrations add to the general attractiveness of the book and are obviously chosen for youth appeal.

The philosophy of teaching English through speech, although a radical departure from the old conservative view, seems modern, interesting, and fundamentally sound. It would be an absorbing experiment to test the progress of classes taught in this manner as compared with those instructed in the old traditional way.

MEREL R. PARKS, *Speech Correction Department, Detroit*

As Others Hear You. By MARIE BALL and ELIZABETH L. WRIGHT. New York: D. Appleton-Century Company, 1942; pp. 336. $1.56.

Whether you like *As Others Hear You* depends upon your point of view. If you think that the high school speech course should contain solid content on speechmaking, you will regard the book as very thin; if you believe in the activities approach, you may approve. The academically minded teacher who thought high school speech reached the nether regions with units on using the telephone, will find this book several steps farther down the scale, for it has chapters not only on telephoning and interviewing but also on telling ghost stories and chronicling embarrassing experiences. Typical of the approach of the book is the chapter on breathing, which ends with three pages on cheering at athletic contests.

Again, if you think the high school course should be founded upon public speaking, you will reject the book immediately, for debating, argumentation, persuasion, audience analysis and adaptation, sources of material for speeches, composition, and platform delivery are either omitted entirely or handled very sketchily. If you believe, however, that the course should be directed toward the improvement of personality through participating in simple speech situations and toward the improvement of sound production through drill exercises, you will wish to examine the book more carefully.

Even in those fields that are covered, so much space is taken by illustrations, exercises, and pictures, that instructive content is reduced to the minimum. The virtue of the procedure is that the book becomes most interesting reading. The illustrative material is well-chosen, and the pictures of high school students are attractive. With considerable success, the authors motivate the students to want to speak better.

Of the many omissions and mistakes, the reviewer cites only a few. In a diagram illustrating the speech mechanism, although the heart is labeled, the lungs are omitted. "Since breath control is essential to good posture . . . (p. 8)." Is it not the reverse that is true? Concerning resonance the authors are hopelessly confused. They name the following structures as resonators: "The hollow chambers in the bony structure of the head, throat, and larynx" (p. 20); "This ringing quality, known as *resonance*, is the result of vibrations in the hollow chambers of the mouth, nose, throat, and head (p. 63)"; "The mouth, the throat, other parts of the head, and perhaps the chest as well, all aid in giving resonance (p. 64)." "With the thumb and the forefinger hold the nostrils tightly closed. . . . The air is now kept from entering all the resonating chambers of the nose and cheeks (pp. 63-64)." On page 162 the authors give as the correct pronunciation for *student* "styoodent." Incidentally, phonetics is relegated to a secondary role in indicating pronunciation.

Organization is questionable. The plan is to provide the students with variety in their work rather than to put together the parts that are logically connected.

If you want to teach a high school course consisting of drills on individual sounds and of such exercises as cheerleading, telephoning, and telling ghost stories, you may like *As Others Hear You*. If you want your stu-

dents to learn about speechmaking, look elsewhere.

WAYNE THOMPSON, *University of Missouri*

The Public Speaker's Treasure Chest. By HERBERT V. PROCHNOW. New York: Harper & Brothers, 1942; pp. 413. $3.50.

Mr. Prochnow, a bank official and professional speaker, has prepared a book that includes only a little more than the title indicates. For the most part the book is a compendium of 1000 jokes, 500 epigrams, 200 amusing definitions, 85 famous lives, 1200 quotations, 300 similes, 173 colorful phrases, and 290 Bible quotations. The first sixty-one pages, however, are devoted to advice on the preparation and the composition of a speech. This treatment, which is sound, conventional, and splendidly illustrated, should be of real assistance to the layman learning solely by the self-help method, and teachers of public speaking will find useful the excellent examples from speeches, contemporary and classic, of the basic principles ordinarily taught.

As might be expected, of the 4000 or more brief items in the "treasure chest," some are fresh and clever, while others are not. On the whole, Mr. Prochnow's discrimination in compilation seems to have been fairly good. A complete index increases the usefulness of the material.

It is probably unnecessary for the reviewer to state that a book of this type is no substitute for a textbook and is not intended to be. What place such a book has in the field of speechmaking is a question that each person must decide for himself, but *The Public Speaker's Treasure Chest* is probably as good as others of its kind.

WAYNE THOMPSON, *University of Missouri*

Oral Interpretation of Literature in American Colleges and Universities. By MARY MARGARET ROBB. New York: H. W. Wilson Company, 1941; pp. 242. $2.75.

"There is a noticeable dearth of books on the history of speech in the United States. As a result, students and teachers often fail to realize that speech has a background, that it is deeply rooted in the past. . . . As workers in the field it seems almost obligatory that we know something about it."

So begins Miss Robb's preface. And with these words she embarks upon a course which gives an extensive and relatively comprehensive view of most of the important teachers and writers in the field of interpretation and the teaching methods which they employed. As such, it is certainly a book which helps to fill a very evident gap on our bookshelves.

The book appears to be a published doctoral dissertation and as such is subject to certain of the limitations imposed by research writing. Miss Robb maintains that "the material is arranged so that the reader is not overwhelmed with dates, names, and other details . . . ," yet the book is definitely encyclopedic in its somewhat cursory inventory of the teachers of the past. The book would probably prove of more value to the speech student if a greater attempt were made to offer an interpretation of the phenomena rather than a mere expository listing.

Miss Robb's volume might have gained had she made some attempt to show the views of our great teachers on one of the important problems of interpretation, that of form. Again the book could afford to have dealt more fully with the aesthetic aspect of interpretation.

Miss Robb divides her history into four parts and traces the growth and development of oral interpretation according to the following clear and concise pattern: (1) The Influence of English Elocutionists: 1760-1827; (2) Dr. Rush and the Scientific Method: 1827-1870; (3) Psychology and the Teaching of Oral Interpretation: 1870-1915; and (4) The Speech Program Is Enlarged: 1915-1940.

On the whole, the backgrounds of the volume are good. However, such names as Tolstoi and Ruskin might well have appeared within the covers, and Ralph Waldo Emerson deserves more than the single mention given him. It is also surprising to find that a book which gives considerable space to Samuel S. Curry should give no space to the talented Mrs. Curry.

It is felt that the title *Oral Interpretation of Literature* which appears on the cover, is an unfortunate one in that it may limit the scope of the book's appeal. The book is an historical study and as such should be so noted for the prospective reader.

The author submits that the book "is offered as a small chapter of the history of speech instruction in America." Considered from this point of view, it is an admirable

job and every serious speech student should be acquainted with the materials found in it.

JOHN E. DIETRICH, *University of Wisconsin*

An Introduction to Public Opinion. By HARWOOD L. CHILDS. New York: John Wiley and Sons, 1940; pp. vi + 151. $1.75.

This book is not meant to be a primer on the objectives, channels, and methods of public opinion and propaganda; rather, it intends to "(1) present a theory of public opinion which will serve as a frame of reference for public officials, political leaders, business executives, labor leaders, and group leaders generally who are today at grips with public-relations problems; [and] (2) clarify the meaning of such terms as public relations, public opinion, public interest, and propaganda, and to appraise the role of certain institutions and practices in the public-opinion arena." In pursuance of these aims in lectures originally developed for the American Council on Public Relations, Professor Childs is both informative and critical. On the informative side, there is a systematic attempt to bring meaning out of the chaos that various students of the subject have unintentionally produced. Most students have undertaken their investigations with special interests in view, and not until one looks at the subject broadly, so Childs believes, will he have orderly, adequate definitions. Accordingly, the reader learns that public interest is what public opinion says it is; a public is any collection of individuals under observation at the moment; public opinion is "any collection of individual opinions, regardless of the degree of agreement or uniformity"; and propaganda is the dissemination of ideas and doctrines undertaken to influence others, with education being considered a special type of propaganda. Of the organization of propaganda in Nazi Germany and of its role in democracy, Childs also speaks informatively and with point.

Perhaps it is from Professor Childs' critical analysis of the well-known scholars of public opinion that the student of argument and persuasion will derive most benefit. Doob, Lasswell, Lowell, Lippmann, Lumley, the Institute for Propaganda Analysis, the *Fortune* and Gallup Polls, along with others, receive just appraisal, and to one acquainted with their work, Childs provides a frame of reference. Especially good is his evaluation of the polls, and convenient are his subject and author indices.

In view of the public speaker's concern over the efficacy of his speech, the semanticist's call for definition and accurate referents, and the uncertain future of government by discussion, I cannot refrain from letting this very able book provide again the consoling word:

> Many differences and clashes of opinion are based, not on misunderstanding, but on conflicting interests and aims. No amount of information and purely intellectual enlightenment can, unaided, change the human heart, remove individual and group selfishness, reconcile fundamental cleavages in philosophical outlooks on life. Stronger medicine is needed. Wills must be molded as well as minds. Enlightened selfishness may, indeed, be the worst kind of selfishness, because it implements selfishness, as recent events in Europe and throughout the world have demonstrated. One of the most difficult problems in the arena of public opinion is to reconcile the wills of men as well as their opinions.

KARL R. WALLACE, *University of Virginia*

Of the People. By HARRY R. WARFEL and ELIZABETH W. MANWARING. New York: Oxford University Press, 1942; pp. xi + 699. $2.30.

The tone and purpose of this collection is correctly indicated by the compilers themselves: the volume "presents for consideration . . . evidence that the American student in these years of uncertainty and anxiety is not only highly privileged as heir to a great past, but is also, whatever the perils now threatening us and whatever our dark places of inequality, prejudice, injustice, the possessor of a rich estate in the present." The volume, accordingly, is inspirational, and its theme is that we can be proud of the American democracy. Yet, because the materials contain some comment on the imperfections of the contemporary scene, inspiration is not divorced from rational appreciation and critical analysis, and one's pride in America receives some chastening. The method of the compilers therefore gives the desired effect in a way that most teachers and students will approve.

The intent of the volume, furthermore, is to furnish some basis for classroom discussion, and for writing and speaking. The ex-

tent of the material (some ninety selections, mostly from contemporary writers), the variety of types and forms (essays and speeches, prose, poetry and radio scripts, journalistic pieces, and research papers), and a good supply of notes, questions and exercises, all serve this intent and make the collection workable. The provocative intent of the book, however, is not so well met as the inspirational, principally because inspiration and critical thought are uneasy companions. The articles concerning education are perhaps the best calculated to challenge thinking.

KARL R. WALLACE, *University of Virginia*

The Play's the Thing. By JOSEPH MERSAND. New York: The Modern Chapbooks, 1941; pp. 101. $2.00.

This book is not to be confused with Millett and Bentley's anthology of drama entitled *The Play's the Thing* (Appleton-Century). It contains no texts of plays, as does the Millett and Bentley volume. It is concerned rather with clues to the appreciation and the enjoyment of our contemporary drama, and it is primarily designed for use in high schools, or by women's clubs. It provides a concise guide to the understanding of the main trends in the American theatre during the past twenty-five years.

The author, Joseph Mersand, is instructor of English in the Boys' High School of Brooklyn, New York, and the lucid style of his book constantly reminds the reader that the currents of realistic thought which have kept the theatre from being swept into the backwash of sentimentality are not so obscure as many critics have led us to believe. *The Play's the Thing* was obviously written for the guidance of high school students, but older devotees of drama will find it equally stimulating.

The book is divided into two parts: first, a short section on Enjoying the Plays; second, a longer section on Enjoying the Playwrights. The first three chapters, which make up the introductory section, provide a basic exposition of (1) The Meaning of Appreciation of Drama, (2) How to Know the Best Plays, and (3) What Makes Great Dramas Great. The major emphasis of *The Play's the Thing* is quite logically laid upon playwrights. These include Eugene O'Neill, Maxwell Anderson, Sidney Howard, Rachel Crothers, Robert Emmet Sherwood, Paul Green, and Philip Barry.

The book is bound in cloth and is small enough to be carried in the coat pocket. The wide margins on every page invite the penciled notations and professorial quips which many instructors have found to be an irresistible adjunct to the students' outside reading. A teacher's book, so annotated and placed in the Reserve Reading Room, is guaranteed an avid perusal by curious pupils.

HERBERT V. HAKE, *Iowa State Teachers College*

CURRENT SPEECH RECORDINGS

MERLE ANSBERRY, *Editor*

Words that Shook the World recorded by WOR Recording Division, New York City, N.Y. (1941). $4.00 with album.

This collection consists of five twelve-inch, double-faced records. The first disc is a recording of the speech President Roosevelt delivered to Congress on December 8, 1941 calling for the recognition of an existing state of war with Japan. The four remaining records are a transcription of the address of Winston Churchill given before a joint session of the Congress of the United States on December 26, 1941, and titled "Hands Across the Sea."

These recordings provide an excellent means by which to compare the oral styles, the language elements, the delivery and the speaking voices of these two leaders. The instructor in almost any phase of speech will be interested in this album, but those who teach rhetoric and oratory, voice training, or phonetics will find these records to be of especial interest. In addition, they will be a valuable part of any collection of modern speeches.

The selection of material to be recorded is good; the recording itself is well done; and the atractive and substantial album adds to the desirability of this collection.

For Us the Living, A Footnote to the Gettysburg Address by Alexander Woollcott. Recorded and published by Linguaphone Institute, Radio City, N.Y. (1941). $4.50 complete with album and brochure.

These two double-faced twelve-inch recordings are a discussion of Lincoln's Gettysburg Address written and spoken by Alexander Woollcott. The conditions under which Mr. Lincoln delivered the address, the immediate response to its delivery, the growing recognition of its importance, the audience toward which it was really addressed, and its present importance are the points considered by Mr. Woollcott.

One may doubt the conclusion that Lincoln was talking to no contemporary audience but only for posterity, yet this does not seriously impair the usefulness of these records for the student of speech. The easy conversational style of reading employed by Mr. Woollcott is an example which might well serve as a guide to the student of oral reading or radio speaking.

Aside from the fact that Parts 1 and 2 are cut too close to the outer edge of the disc, the reading is well recorded, and is one of the better selections among available recordings.

The Pronunciphone Method of Securing Good Taste in Speech, recorded by the Pronunciphone Company, 1315 Michigan Avenue, Chicago, Ill. $9.50 with Album and Manual.

These seven ten-inch, double-faced discs contain an alphabetized list of words pronounced by E. R. Skinner of Wayne University. According to statements in the introduction to the manual accompanying the album of records, this is an attempt to set up a standard of pronunciation for the words listed. For example, we find the statement: "There are dialectic differences between Maine and Georgia and Nebraska that excite distrust and suspicion even between fellow Americans"; and, "Your partner at bridge will speak to you much more readily about a misplay than about a mispronunciation, though she may yearn to reveal to you her distaste for the nasal flat sound of 'a' in *ask, glass,* instead of a sound between the 'a' in *am* and in *art*." The manual also states that one should "Modify the pronunciation a trifle if necessary in order not to appear too singular. . . ."

Those who do not accept the idea of a single standard for pronunciation naturally will not agree with the suggestions given on these records. Aside from the controversy about a single standard, however, there are certain other points to be considered in an evaluation of these recordings.

In the first place, the choice of words to be used is not satisfactory. Some of the records contain an abnormally large proportion of words which are simply not used in ordinary conversation or are strictly foreign

words. Some of the pronunciations indicated are certainly not used by the good American speaker. Further, there appears to be little consistency in the treatment of foreign words. French pronunciations are generally observed with French words, but Spanish pronunciations are not so often observed. For example, words such as *corral, peon,* and *sombrero* are Americanized as they probably should be, but *à la carte* and *Duquesne* as well as others maintain a French pronunciation despite the markings indicated in the manual. The pronunciation of the Spanish word *doña* as [njɑ] on the record—not in the manual—is certainly neither Spanish nor American!

Many instances are to be found in which the pronunciation indicated in the manual and that which actually occurs on the record varies considerably. The examples of *à la carte, Duquesne, doña,* and *abdominal* are among the most noticeable.

When the recorded pronunciations are checked with those indicated by *Webster, Funk and Wagnalls, Century, Jones* or *Wyld,* we find that a good many words are given a different pronunciation by many if not all of these sources. Common usage as well as a preponderance of dictionary authority does not agree with the following pronunciations: *spinach* [spɪnedʒ]; *suave* [swelv]; *really* [rɪlɪ]; *poignant* [pɔɪnənt]; and, *corsage* [kɔɔsedʒ]. The pronunciation of *either, neither,* and *tomato* as [iðɔ], [niðɔ], and [tomɑto] are further examples of pronunciations which are often not used by good speakers.

The designation of a *correct* pronunciation for proper names is seldom an easy task. Fault may be found with the pronunciations given for *Buena Vista, Baruch, Houston, Louisiana, Notre Dame, Trinidad, Tucson,* and *Uruguay* if not others.

Finally, when *reveille, lath,* and *laugh* are pronounced as [rivelji], [lɑθ], and [lɑf], the pronunciation of *pumpkin* as [pʌŋkən] seems rather odd!

If the inconsistencies were removed and some of the pronunciations modernized, those who desire a standard speech would probably find this method of teaching pronunciation of considerable assistance.

Poems of Alfred Lord Tennyson read by his grandson, Charles Tennyson. Produced by Christine Fall, 1510 South 8th Street, Waco, Texas, and distributed by Linguaphone. Two 12 inch records, two sides, each record $2.00.

Three poems, *Northern Farmer—New Style, Break, Break, Break,* and *Launcelot and Guinevere* are recorded on one disc while *Charge of the Heavy Brigade* and *Come into the Garden, Maud* are heard on the second.

As a representation of the reading of Charles Tennyson, these recordings will probably have academic or historical interest to the student of poetry. Most teachers of oral reading and interpretation will be inclined to conclude, however, that the rather monotonous voice of the reader is not appropriate for the selections recorded. Lack of flexibility and a generally unvarying rhythm in reading does not adequately portray the beauty of *Launcelot and Guinevere* and *Come into the Garden, Maud* especially. The selections *Break, Break, Break* and *Northern Farmer—New Style* are most appropriately read. Considering the voice of the reader, a better selection of poems could have been chosen.

IN THE PERIODICALS

DORIS G. YOAKAM, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

BAUER, W. W., "The Use of Radio by a Profession," *A L A Bulletin*, XXXVI (September 1, 1942), 547-550.

The director of health education and radio programs of the American Medical Association suggests ways in which a profession may use the radio advantageously. The radio talk, the interview and the drama may all be employed successfully in educational programs. The radio is a profession's "auditory billboard."

DENNY, GEORGE V., JR., "Town Meetin' Tonight!" *The Atlantic Monthly*, CLXX (September, 1942), 63-69.

Today the American Town Meeting of the Air is co-operating with the Administration in prosecuting the war and in upholding democracy. Its purpose is to avoid sensational showmanship on the one hand and academic dullness on the other. It is trying to follow the principles of the old New England town meeting. The author of this article, who has been Moderator of the Town Meetings for the past seven years, believes that if these principles could be applied universally they would do "more than any other one thing to help the American people reason together with honesty and integrity about their common problems."

DOREMUS, JOHN A., "Massachusetts Civilian Defense Radio," *Q S T*, XXVI (September, 1942), 11-14.

This article tells of the Massachusetts radio preparedness program for amateur emergency communication in the event of enemy air raids.

EWING, THOMAS N., "A Study of Certain Factors Involved in Change of Opinion," *The Journal of Social Psychology*, XVI (August, 1942), 63-88.

The author investigates the problem of the relationship of subject and propagandist and the change of opinion which occurs.

GARBER, WILLIAM, "Propaganda Analysis—To What Ends?" *The American Journal of Sociology*, XLVIII (September, 1942), 240-245.

The effective way to understand the phenomenon of propaganda is not primarily through a study of the rhetorical and psychological tricks employed, but in an analysis of the total social context of the propaganda subjected to investigation.

KATZ, DANIEL, "Do Interviewers Bias Poll Results?" *The Public Opinion Quarterly*, VI (Summer, 1942), 248-268.

This article discusses the possibility that interviewers, as members of the society which they study, may themselves be a source of bias in public opinion studies. Reported is a comparison of the findings of white-collar interviewers of the American Institute of Public Opinion and the findings of working-class interviewers.

MCKEON, RICHARD, "Rhetoric in the Middle Ages," *Speculum*, XVII (January, 1942), 1-32.

The author explores the many ramifications and interrelations of the several branches of mediaeval thought and philosophy, from which he establishes the proposition that the important and significant history of rhetoric during the Middle Ages is not to be found in the scanty and unoriginal "rhetorics," handbooks, and "arts" of preaching and letter-writing, but in the contributions of rhetoric to the conceptual systems and the intellectual methods of all other arts and sciences: "grammar, logic, and dialectic . . . , sophistic and science, . . . 'civil philosophy,' psychology, law, and literature, and finally of philosophy as such."

MACURDY, GRACE H., "Apollodorus and the Speech Against Neaera (Pseudo-Dem. LIX)," *American Journal of Philology*, LXIII (July, 1942), 257-271.

An analysis is made of an important speech

made by Apollodorus, contemporary of Demosthenes.

MUZZEY, DAVID S., "Public Papers of Franklin D. Roosevelt," *Political Science Quarterly*, LVII (September, 1942), 426-431.

The author criticizes Samuel I. Rosenman's compilation of "The Public Papers and Addresses of Franklin D. Roosevelt."

POLI, JOSEPH A., "The Development and Present Trend of Police Radio Communications," *Journal of Criminal Law and Criminology*, XXXIII (July-August, 1942), 193-197.

A brief picture of the history of radio as used by the police department is presented in this article, along with a discussion of the present problems of police radio systems.

SHERMAN, CAROLINE B., "Time for Discussion," *Practical Home Economics*, XX (September, 1942), 289, 323.

Tire shortage and gasoline rationing are factors which encourage the holding of small meetings and local group discussions. These small meetings are more democratic in nature than are large state meetings, and they may stimulate more group discussion within the home. The Department of Agriculture has pamphlets that are of help to group discussion organizers.

DRAMA AND INTERPRETATION

DEATS, RUTH ZUMBRUNNEN, "Poetry for the Populace," *Sewanee Review*, L (July-September, 1942), 374-388.

One way of finding out what kind of people Americans are is to examine trends in thought patterns as revealed in modern American books, poems and plays. This article deals with an analysis of poetry found in eight current popular magazines, and includes a study of 473 poems appearing from March, 1938, through August, 1939.

GLICKSBERG, CHARLES I., "Poetry and Democracy," *The South Atlantic Quarterly*, XLI (July, 1942), 254-265.

The poet cannot remain detached from the world today. He must "take up the challenge and sing with reinvigorated faith of freedom and human rights."

GOODMAN, EZRA, "Hollywood Belligerent," *The Nation*, CLV (September 12, 1942), 213-214.

The kinds of plays the public wants in these war days are "either bold and forthright films about things that matter today or pictures completely divorced from current events." Hollywood has been shaken out of her former cultural and political isolation into a sharp awareness of world events and of the great responsibilities she must assume.

ISAACS, EDITH J. R., "The Negro in the American Theatre," *Theatre Arts*, XXVI (August, 1942), 494-543.

The story of the negro in the American theatre is embellished with pictures of individual actors and actresses, and a record of their "hits" and achievements.

LEWIS, B. ROLAND, "Shakspere's Audience as Viewed by Doctor Harbage," *The Shakespeare Association Bulletin*, XVII (July, 1942), 150-155.

The author of this article believes that Dr. Harbage gives in his study "an insight into Shakspere's Elizabethan theatre public heretofore not conceived."

NATHAN, GEORGE JEAN, "Why Playwrights Go Crazy," *The American Mercury*, LV (September, 1942), 362-367.

When an author views the interpretation of his play by the producer and actor he is sometimes driven almost to the point of lunacy. Examples are cited.

PROCTOR, HESTER, and RICHARD H. TATE, "Radio in the Drama Program," *Recreation*, XXXVI (September, 1942), 357, 370.

The activities of the Radio Division of the Northern California Drama Association are described. This group, comprised of those members of the organization interested in the various phases of radio dramatic production, began its activities in January of 1941, and has become increasingly active since that time.

SPEECH SCIENCE

ANONYMOUS, "Recording Standards," *Communications, XXII* (August, 1942), 20.

The N A B Recording and Reproducing Standards Committee lists mechanical standards recommended for recording equipment.

ARNOLD, HOWARD H., "A Transitron Audio Oscillator," *Radio*, No. 271 (August, 1942), 19, 30.

Details concerning the Transitron, or negative transconductance oscillator, are outlined in this article.

BAUHAN, LINNEA, and GEORGE L. GOUDY, "What Number Are You Calling, Please?" *Bell Telephone Magazine*, XXI (June, 1942), 120-131.

The question "What number are you calling, please?" must be asked six hundred million times a year in order that telephone calls may be completed. The reasons this is necessary are numerous, ranging from misunderstanding on the part of the operator on down to technicalities and mechanical interruptions.

BROWNING, H. MARY, "Experiments with Helmholtz Resonators," *The London, Edinburgh and Dublin Philosophical Magazine and Journal of Science*, XXIII (July, 1942), 551-556.

The author of this article reports on a series of experiments carried out to determine under what conditions and to what accuracy the Helmholtz theory of resonance is fulfilled in the case of a cylindrical resonator with a neck of constant length.

DE SOTO, CLINTON B., "How Recordings Are Made," *Q S T*, XXVI (September, 1942), 65-72, 118, 120.

The scientific and mechanical set-up of the amplifier of a recording machine is outlined in this, the third of a series of articles on the recording machine.

FARNSWORTH, D. W., "Radiation Pattern of the Human Voice," *Bell Laboratories Record*, XX (August, 1942), 298-303.

The Bell Laboratory studies made by the author of this article and his collaborator, H. K. Dunn, attempt to determine the directional character of the speech process, and the extent of total speech power.

FARNSWORTH, D. W., "Radiation Pattern of the Human Voice," *The Scientific Monthly*, LV (August, 1942), 139-143.

The experiments of Farnsworth and Dunn are believed to determine, at least partially, the spatial distribution pattern of speech.

HIRSCH, JAMES G., "The Voder Speaks!" *The Yale Scientific Magazine*, XVI (Summer, 1942), 10-11, 21-22.

This article describes the new Bell speech synthesizer or "electrical arrangement" which produces sounds corresponding to those of the human speech mechanism.

LUDEKE, CARL A., "Resonance," *Journal of Applied Physics*, XIII (July, 1942), 418-423.

The author presents a study on the mathematical and physical conditions under which harmonic, multiple harmonic and subharmonic resonance may occur.

TIMBERLAKE, JOSEPHINE B., "Quality in Hearing Aids," *The Volta Review*, XLIV (September, 1942), 507-510.

Hearing aids are discussed by the Superintendent of the Volta Bureau "in point of view of her own experience both as a wearer of one of these instruments and as a teacher of deaf and hard of hearing children."

WILLIAMSON, CHARLES, "Intonation in Musical Performance," *American Journal of Physics*, X (August, 1942), 171-175.

The human ear is "remarkably adept at hearing what it wants to hear." Auditory adjustments to music make it pleasant to hear, and those discrepancies of pitch which occur are but minor shortcomings which can be "glossed over" by all listeners except the hypersensitive.

WINCHESTER, GEORGE, "A New Form of Sound Resonance Tube," *American Journal of Physics*, X (August, 1942), 196-197.

The apparatus involved in the resonance tube for the measurement of the velocity of sound in air described in this article does not employ the usual water reservoir with its connecting rubber tube. It is a good type of equipment for beginners, for it is practically unbreakable, it can always be ready for use and it yields data quickly.

PHONETICS AND SPEECH USAGE

GARRO, J. EUGENIO, "The Northern Kechuan Dialects of Peru," *American Anthropologist*, XLIV (July-September, 1942), 442-450.

This article contains a list of English

words which are cognates of words of the Peruvian dialects under consideration.

GRANT, RENA V., "The Localized Vocabulary of California Verse," *California Folklore Quarterly*, I (July, 1942), 253-290.

The vocabulary of the West is mirrored in the poetry of Western poets. In Joaquin Miller's poetry alone are to be found one hundred and fifty unusual expressions.

RIESER, MAX, "On Musical Semantics," *The Journal of Philosophy*, XXXIX (July 30, 1942), 421-432.

The author discusses the symbolic meanings found in the "language of music."

WEINER, S., "Chemical Semantics," *Journal of Chemical Education*, XIX (August, 1942), 372-375.

Exact terminology is important in studying chemistry, and the instructor should make an effort to improve word usage among his students. However, too often the effort is wasted on trifles and confusion results.

WHEELWRIGHT, PHILIP, "A Preface to Phenosemantics," *Philosophy and Phenomenological Research*, II (June, 1942), 511-519.

The author states that perfect semantic adequacy is unattainable. He then describes the advantages of "phenosemantics," a form which "must recognize metalogical as well as logical modes of discourse."

YOUNG, FLORENE M., "Certain Social Indices in the Language of Pre-school Subjects," *The Journal of Genetic Psychology*, LXI (September, 1942), 109-123.

The language usage of seventy-four nursery school children was studied by the author, and a compilation of quantitative results arranged for this article.

YOUNG, FLORENE M., "Development as Indicated by a Study of Pronouns," *The Journal of Genetic Psychology*, LXI (September, 1942), 125-134.

Thirty-eight per cent of the personal pronouns used by seventy-four preschool children during 444 hours of observation was in the first person singular. Five per cent of the total was in the first person plural. As children grow older they do not become less egocentric, but they do tend to talk more about people and less about objects.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

ANONYMOUS, "Symposium on Head Noises," *The Volta Review*, XLIV (September, 1942), 512-513.

The variety of head noises that hard of hearing people experience is described in letters collected from several individuals.

BERNARD, JACK, "The Specificity of the Effect of Shock on the Acquisition and Retention of Motor and Verbal Habits," *Journal of Experimental Psychology*, XXXI (July, 1942), 69-78.

The author presents the results of an experimental study on the specificity of shock for error in learning. Included in his study are results of experiments with a verbal maze test.

BERRY, GORDON, "The Case for the Hearing Aid," *The Laryngoscope*, LII (August, 1942), 615-628.

A well-fitted modern hearing aid can give greater amplification than the fenestration operation, and in spite of nuisance factors the cost is less in expense and in pain and worry to the patient. Encouragement should be given to engineers to perfect hearing aid equipment.

CAMPBELL, EDWARD H., "Fenestration of the Labyrinth: A Report and Analysis of Operated Cases," *The Laryngoscope*, LII (August, 1942), 593-614.

Reports on fifty-three post-operative fenestration cases are covered in this article. Twenty-three of the cases are individuals upon whom the operation was completed at least eight months prior to the writing of the article.

CARSON, LEON D., "Otolaryngologic Problems Occurring in Fliers," *The Journal of the American Medical Association*, CXX (September 5, 1942), 4-9.

The author sets down the necessary physical requirements of prospective air pilots in terms of nasal structures, accessory sinuses, middle ear and eustachian tubes, mouth and pharynx, acoustic function and vestibular mechanism. One task of the flight surgeon is to select men capable of enduring strains in these areas.

EISENSON, JON, and MILDRED F. BERRY, "The Biological Aspects of Stuttering," *The*

Journal of Genetic Psychology, LXI (September, 1942), 147-152.

This article reviews studies which deal with the biological aspects of stuttering, its symptomatology and etiology.

ELKIN, DANIEL C., "Injuries to the Chest," *The Surgical Clinics of North America*, XXII (August, 1942), 1075-1089.

The prognosis in thoraco-abdominal injuries depends upon the length of the interval between the injury and the operation. Injury to the casing is of less importance than damage to the underlying structures. Immediate treatment must consider factors of shock, hemorrhage, replacement of lost blood and fluids, and restoration of the physiology and dynamics of the cardio-respiratory system.

FARMER, LAURENCE, "The Rôle of the Endocrines in Anaphylaxis and Allergy," *Annals of Internal Medicine*, XVII (August, 1942), 212-222.

The endocrines exert a pronounced influence upon allergic conditions as observed clinically. The influence is manifested in enhanced or diminished reactivity.

GESELL, ARNOLD, and HENRY M. HALVERSON, "The Daily Maturation of Infant Behavior: A Cinema Study of Postures, Movements, and Laterality," *The Journal of Genetic Psychology*, LXI (September, 1942), 3-32.

Head movements, arm movements and tendencies toward laterality were studied among other actions in 220 daily cinema records of an infant from fifteen to 235 days of age, and in weekly records for the remainder of the first year of life. One conclusion evolved is that all studies of laterality must take into account the complexity of stimulus factors.

GREEN, ARNOLD W., "The Social Situation in Personality Theory," *American Sociological Review*, VII (June, 1942), 388-393.

The author of this article believes that adequate orientation for the study of personality must include consideration of both the functional and the structural schools of thought.

GREENE, JAMES SONNETT, "Speech and Voice Disorders: A Few of the More Important Syndromes," *The Connecticut State Medical Journal*, VI (September, 1942), 700-703.

The director of the National Hospital for Speech Disorders believes that voice and speech problems constitute a major specialty and that these problems should receive greater consideration from the medical profession as a whole. He explains the chief types of problems found among the cases treated at the hospital.

GROSS, MIRIAM ZELLER, "What Do We Hear?" *Hygeia*, XX (August, 1942), 594-595, 610-612.

That the problem of deafness is a serious one is revealed in the large number of men between twenty-one and thirty-six who are rejected from the Army because of hearing difficulties. More Americans are likely to lose their hearing in 1942 than in any previous year. The dangers of the ear-damaging noises encountered in industry and in the war can be somewhat alleviated by the wearing of ear plugs.

HUME, E. C., "Treatment of Fractures of the Jaw," *Kentucky Medical Journal*, XL (August, 1942), 297-298.

Deformity caused by a minor facial injury may result in a deleterious influence upon the disposition and entire outlook of the patient. The author of this article, a dentist, believes that facial injuries rarely receive the serious consideration which they merit. He offers instruction in how to care for facial fractures.

KOBACKER, J. LESTER, "Production of Goitre and Myxedema by Sulfocyanates," *The Ohio State Medical Journal*, XXXVIII (June, 1942), 541-542.

The author of this article tells of the case of a middle aged woman with hypertension who was placed on potassium thiocyanate treatment. As a result the thyroid gland swelled sufficiently to interfere with breathing and complete deafness ensued. With the discontinuance of the treatment these symptoms disappeared.

KOS, CAPTAIN C. M., "Otolaryngological Problems in Aviation Medicine," *Texas State Journal of Medicine*, XXXVIII (August, 1942), 281-284.

A medical officer relates the differences between otolaryngological problems in civilians and in war flying personnel.

McCLELLAND, DAVID C., "Studies in Serial Verbal Discrimination Learning. I. Reminiscence with Two Speeds of Pair Presentation," *Journal of Experimental Psychology*, XXXI (July, 1942), 44-56.

An experiment with the learning of verbal discrimination concludes that "discrimination learning at a controlled rate of presentation is a useful additional tool for studies of learning and memory."

McCLELLAND, DAVID C., "Studies in Serial Verbal Discrimination Learning. II. Retention of Responses to Right and Wrong Words in a Transfer Situation," *Journal of Experimental Psychology*, XXXI (August 1942), 149-162.

Results of experiments made with ninety-six subjects in the learning of lists of pairs of adjectives by a discrimination method on two successive days suggest that "the differential in the rate of forgetting of right and wrong parts of a discrimination is more probably due to release from performance decrement than to a more rapid forgetting of errors or to a growth of correct responses. Reminiscence was obtained for the wrong members of the pairs only because they alone were hard enough to learn after transfer to make release from decrement with rest noticeably beneficial."

MAHLE, ARTHUR E., and FREDERICK CHRISTOPHER, "Esophageal Diverticulum," *The Illinois Medical Journal*, LXXXII (August, 1942), 124-128.

This article tells of the history, symptoms and treatment of esophageal diverticulum, and presents illustrative case reports.

MARTIN, HAYES, and C. EVERETT KOOP, "The Precancerous Mouth Lesions of Avitaminosis B," *The American Journal of Surgery*, LVII (August, 1942), 195-225.

The author presents a discussion on the etiology, symptomatology and treatment of degenerative changes which occur in the oral mucous membranes as the result of avitaminosis B. The degeneration under consideration is that found in patients with cancer of the mouth.

MERWARTH, HAROLD R., "The Occurrence of Peripheral Facial Paralysis in Hypertensive Vascular Disease," *Annals of Internal Medicine*, XVII (August, 1942), 298-307.

The histories of sixteen cases of hypertensive peripheral facial paralysis are discussed in this article.

MOFFIE, DANNIE J., "A Non-Verbal Approach to the Thurstone Primary Mental Tests," *The Journal of General Psychology*, XXVII (July, 1942), 35-61.

Performance testing might be more reliable, according to the author of this article, if the factors common to the verbal and non-verbal fields were found and utilized in the making of the tests.

MURPHY, GARDNER, "Psychology and the Post-war World," *Psychological Review*, XLIX (July, 1942), 298-318.

Those sciences which deal with human nature will have to be recast at the end of the war. The demands on psychologists will become even greater with the coming of peace. Among other questions asked by the author of this article is "Will psychology be ready to contribute when the post-war world demands that it play its potentially tremendous rôle in stabilizing the peace and making it a genuine peace upon which civilization can be rebuilt?"

REID, WILLIAM D., "Respiration as a Factor in the Circulation of the Blood," *Annals of Internal Medicine*, XVII (August, 1942), 206-211.

Too exclusive attention to the heart has caused an overlooking of the respiratory factor in the circulation of the blood and maintenance of health. The respiratory act plays a significant part in the circulation of the blood. Adequate attention to impairments in this function may offer opportunities for measures of prevention and treatment.

ROTTER, JULIAN B., "Level of Aspiration as a Method of Studying Personality," *Psychological Review*, XLIX (September, 1942), 463-474.

This article examines the studies which have concerned themselves, in whole or in part, with an evaluation of the "level of aspiration" method of studying personality.

STEEGMAN, A. T., "Physical Therapy in the Treatment of Nervous Disorders," *Archives of Physical Therapy*, XXIII (August, 1942), 482-494.

Procedures of physical therapy are outlined for treatment of hemiplegia, diseases

of the extrapyramidal motor system, diseases of the spinal cord, and psychiatric conditions.

THOMAS, EARLE H., "Fractures of the Jaws and Injuries of the Face, Mouth and Teeth," *The Surgical Clinics of North America*, XXII (August, 1942), 1029-1048.

It is the oral surgeon, a person who has had training both in dentistry and in surgery, who must develop adequate methods for the treatment of injuries of the face and jaw. Various kinds of problems are discussed in this article and kinds of care are recommended.

TILLOTSON, RULON S., "Fractures of the Facial Bones: Their Treatment," *California and Western Medicine*, LVII (August, 1942), 137-141.

In all facial injuries fractures of one or more facial bones should be suspected. Treatment must be individualized.

VOELKER, CHARLES H., "Frequency of Hoarseness Due to Phonation with the Thyroarytenoid Lips," *Archives of Otolaryngology*, XXXVI (July, 1942), 71-78.

The part that the false vocal folds play in the production of speech and of hoarseness is discussed in this article. Functional ventricular hoarseness was found in sixty out of a thousand cases examined. Twelve cases per thousand complained of hoarseness, and the other forty-eight per thousand were voice conscious but could not be said to complain of hoarseness in "the usual medical sense." The author states that "it is believed that perhaps every one uses the superior thyroarytenoid folds in speaking at some time in his life."

WENTWORTH, K. I., "Some Factors Determining Handedness in the White Rat," *General Psychology Monograph*, XXVI (August, 1942), 55-117.

The aim of the study reviewed in this article was to determine the possible influence of practice and various other factors on handedness in the white rat.

WISHART, D. E. S., "Rhinology in Children, Résumé and Comments on the Literature for 1941," *The Laryngoscope*, LII (August, 1942), 639-672.

This review of authoritative articles written upon the subject of rhinology in children takes into account sinus disease, nasal allergy, foreign bodies, tonsils, adenoids and tumors.

SPEECH PEDAGOGY

BELL, JOHN ELDERKIN, "Religious Counseling of the Abnormal College Student," *Religious Education*, XXXVII (July-August, 1942), 195-201.

Personality maladjustment may be evidenced in religious behavior. The college religious counselor must be prepared in the art and technique of counseling, and must view each individual as a total personality to be helped toward sound adjustment.

BLITZSTEIN, MADELIN, "Sh-h-h-h! Protect Your Voice," *Hygeia*, XX (September, 1942), 657, 707-709.

This article tells how the vocal area is used and how it may be abused. It also makes suggestions for preventing the voice from "succumbing to the hoarseness and huskiness which are often the precursor of more serious ailments."

BROGAN, PEGGY DUNN, "Building Self-Respect in Children," *Childhood Education*, XIX (September, 1942), 5-8.

A teacher of six-year-olds gives examples of everyday school activities which can be used to build self-respect in children. She shows why and how these activities aid.

DUNN, MARGARET, "Misusing the Audiometer," *The Volta Review*, XLIV (September, 1942), 514-515.

Methods used in administering audiometric tests are criticized in this article. The reasons for poor results in an audiometric program range from carelessness on the part of the examiners to inadequate understanding of audiometric principles on the part of the physicians to whom patients are referred.

FOOSE, JACOB, "One More Language," *The Volta Review*, XLIV (July, 1942), 401-405.

A student of languages, upon facing the problem of a hearing loss, found the learning of lip reading to be similar to the learning of "another language." To him lip reading was "a language apart, with a vocabulary and syntax all its own."

FOWLER, EDMUND PRINCE, JR., "Should the

Hearing of College Students Be Tested?" *The Journal Lancet,* LXI (August, 1942), 312-313.

The medical service agency of every college should test by audiometer the hearing of the students, and do as much as it possibly can in giving aid in terms of treatment and advice.

FULTZ, DESSA M., and VERONA M. HARTER, "Storytelling Steps onto a Suitcase Stage," *Recreation,* XXXVI (August, 1942), 285-286, 306-307.

Children enjoy illustrated stories. With an ordinary suitcase for a stage, small figures to represent the characters of the story, and skill in the technique of using both to advantage, the storyteller has valuable "props" to serve in entertaining not only English speaking children but foreign children who have language problems.

GAY, F. SELWYN, "The Rôle of the Telephone in the Civilian Defense Organization," *Bell Telephone Magazine,* XXI (June, 1942), 61-79.

The Bell telephone system provides not only communication facilities for the United States at war, but has trained representatives to act as "Communication Advisers to Defense Organizations" throughout the country.

GIBSON, CHRISTINE M., "On Teaching Shakespeare," *The English Journal,* XXXI (September, 1942), 548-551.

By utilization of clues in reading, and by interpretation through context, the teacher may alleviate some of the difficulties involved in teaching Shakespeare to students who have not learned to read or to express themselves adequately in spite of the hundreds of hours of English instruction they have received, during the course of their school life.

HALSTED, THOMAS H., "Help for the Hard of Hearing," *Hygeia,* XX (August, 1942), 596-597, 619, 625.

In addition to discussing the symptoms and causes of deafness, the author lists suggestions for assisting the hard of hearing person in the wearing of his hearing aid.

KLEINSCHMIDT, EARL E., "School Health Programs in Wartime," *New York State Journal of Medicine, XLII* (August 1, 1942), 1463-1471.

A study of draftees in the present war reveals the extent to which the defects of yesteryear's school children were left undiscovered and uncorrected. This information should serve as the basis for shaping the content of programs of health and physical education in the schools. Never before in its history has the United States been as mindful of health and welfare of children as it is today. There are specific definitions as to what the nature and extent of service in health should be.

MILLER, CAPTAIN WATSON, "Physically Handicapped Manpower," *The Crippled Child,* XX (August, 1942), 38-40, 55.

An Assistant Federal Administrator discusses the place of the physically handicapped individual in both today's and tomorrow's society. He insists that "we've got to take handicapped persons off the economic scrap heap," give them opportunities and provide them with vocational guidance.

NELSON, BOYD E., "Hard of Hearing Pupils in Schools for the Deaf," *The Volta Review,* XLIV (June, 1942), 325-328, 368.

There is a great need for allowing the hard of hearing person to experience the advantages of a "normal" environment. The practice of placing him indiscriminately with the deaf should be stopped.

NOVICH, CLARA KORA, "Start the Children with Rhythm," *The Etude,* LX (September, 1942), 596, 634.

Rhythm plays an important rôle in all living. A basic sense of rhythm is prerequisite to the teaching of music. Exercises in clapping, walking and co-ordination are described in this article.

OBERMANN, C. ESCO, "Steps in Overcoming Stuttering," *The Nation's Schools,* XXX (July, 1942), 37-38.

Suggestions are offered to parents and teachers in the treatment of stutterers in terms of dealing with attitudes and behavior patterns.

PATRY, FREDERICK L., "Integrating Mental Hygiene with the Work of the School Physician and School Nurse in Wartime," *New York State Journal of Medicine,* XLII (August 1, 1942), 1460-1462.

School health workers have an important job to fulfill in protecting the physical and mental health of an American youth "now faced with great and far reaching danger." School physicians and nurses can contribute to the program of mental hygiene for children in war by themselves exemplifying calmness and courage, by helping children to understand and face reality, by building a feeling of security, and by establishing adequate attitudes toward play.

PEPPARD, S. HARCOURT, *et al.*, "Mental Hygiene and Children in War Time," *Mental Hygiene*, XXVI (July, 1942), 353-468.

Included in this writing are eleven papers of a symposium which came as an outgrowth of a course in Mental Hygiene and Morale given by the Bureau of Child Guidance of the Board of Education of New York City to the teaching personnel of the New York City public schools, and sponsored by the Committee on Civilian Defense of the Board of Education.

PERRY, SADIE, "They Must Think in English," *The Texas Outlook*, XXVI (June, 1942), 13-14.

In order to have command of a language a person must not only know words but he must think in the language. The building of positive attitudes and self-confidence are important.

STEFFANUS, LUCY, "Easy Speaking, or Training Pupils to Give Talks Less Painfully," *The English Journal*, XXXI (September, 1942), 559-561.

A high school teacher presents her ideas for "Friday one-minute talks" to *The English Journal's* "Round Table." During the five year evolution of her system, this teacher has formulated a plan which insures fun and profit for students in learning to speak.

WINSHIP, F. L., "Survey of College Speech Courses in Texas," *The Texas Outlook*, XXVI (September, 1942), 54-55.

A survey of speech classes of forty-seven Texas college and university catalogs reveals that all but three offer work in at least the fundamentals course. Twenty years ago there was practically no speech work offered in the State. Today the demand for speech teachers is so great that it cannot be met.

NEWS AND NOTES

RUTH P. KENTZLER, *Editor*

(Please send items of interest for this department directly to MISS KENTZLER, CENTRAL HIGH SCHOOL, MADISON, WISCONSIN.)

The final wording of the interscholastic debate proposition for this year is as follows: *Resolved, That a Federal World Government Should Be Established.* This statement of the proposition was recommended by the Wording Committee, which includes Kenneth G. Hance, Michigan; A. Craig Baird, Iowa; Charles W. Lomas, Pittsburgh; Bower Aly, Missouri; Richard Murphy, Colorado; and Clarence A. Peters, Northwestern. It was approved by the National University Extension Association Committee of which Harold G. Ingham of Kansas is Chairman.

* * *

An exceptional opportunity for departments of speech is offered by the establishment of 140 key centers of war information and training by the United States Office of Education in colleges and universities throughout the country. The work is to consist of the organization of a library of information and the development of a series of leadership-training institutes and morale-building programs for the community.

A program division of the key center has already been established in the University of Pittsburgh. Leadership training institutes are in charge of Charles W. Lomas, director of discussion activities, and will be developed by faculty members in panel discussions and symposia. Debating groups have been reorganized to provide symposia and discussions about war topics. Buell Whitehill, director of Pitt Players, has reorganized the Players to give such productions as *Abe Lincoln in Illinois, Cavalcade,* and *Judgment Day,* so as to interpret America, its allies, and its enemies through the medium of the theatre.

Arrangements have been made with the Pittsburgh Bureau of Recreation to present a series of programs in city-sponsored recreation centers, and the services of the Allegheny County Council of Defense have been solicited so that requests for morale programs may be referred to the key center.

Sylvester Toussaint, professor of speech in Colorado State Teachers College, Greeley, has been appointed acting director of the graduate school during the absence of Arthur F. Zimmerman, who has gone to Stanford University for the fall, winter, and spring quarters.

* * *

C. Lowell Lees, director of drama in the University of Minnesota, directed a full-evening play as part of the program of the Ninth Annual Dramatics Institute in Louisiana State University, June 5-26.

* * *

Blackfriars of the University of Alabama under the direction of Lester Raines completed its thirty-fifth season on April 23 with the production of *Taming of the Shrew,* which was the same play that it started with thirty-five years ago. The thirty-sixth season opened June 19 with *Arsenic and Old Lace,* and during the summer terms were presented *Outward Bound, The Moon Is Down, Tea for Nine* an original play by Lieutenant Robert L. Scribner, *Night Music* an original play by John W. Orr, and several bills of original one-act plays. Because the university changed the summer school into a summer quarter, the Blackfriars started the season at the beginning of summer instead of fall as in prewar times.

* * *

The third annual Summer Speech Conference of the University of Alabama was held on June 24-26, 1942, with the theme, "Drama, a means and an end in teaching."

* * *

A series of comedies was presented in the Drama Workshop of Emerson College under summer stock conditions. Staff members were Gertrude Binley Kay, director; Robert J. Wade, scene designer and instructor in stagecrafts; Paul Menard, make-up and costuming; and Margaret Roberts, director of the

One-Act Apprentice Plays. The Radio studio was under the direction of Arthur F. Edes, WEEI executive and former announcer.

Departments in the summer session included Grover C. Shaw, speech; Samuel Robbins, speech correction; Joseph E. Connor, Shakespeare and Irish drama; William Howland Kenney, voice; and Dean Howard H. Higgins, education.

* * *

An increasing interest in private expression is reported by Laura S. Emerson, speech professor in Marion (Indiana) College. Lois Zimmerman gave a public graduating recital at Marion, and others participated in the spring recital. The Forensic Club is now organized on an honor basis. The final program was a formal banquet.

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After two years of teaching at Fresno State College, California, Ainslie Harris is now studying at the University of Wisconsin.

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Cynthia Lowy has charge of speech and dramatics in Scripps College, Montclair, California.

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Under the caption "Have We Time to Learn?" *The Informant*, published by the Zellerbach Paper Company, quotes *Time* as follows:

"In a nation fighting for its life, what is the priority rating of education? United States educators pondered that question at the eightieth annual meeting of the National Education Association in Denver and concluded that education should have a higher priority than it has.

"Said Commissioner John Ward Studebaker, 'Lack of education has weakened the war effort; 10,000,000 U.S. citizens were lost to the army and war industry because they were functionally illiterate' (i.e., unable to read newspapers or simple printed directions)."

The Informant comments: "Selling education is difficult. The people who need it most are always the skeptics. Education—unlike red shoes, novelty earrings, tricky key chains or new type golf clubs, is an intangible. You cannot sell it on the basis of pride of ownership because instead of making the Joneses green with envy, actually it will more than likely make them scoff, especially if the Joneses have a new Chesterfield set, a fur coat for the Missus, and a double-breasted Tuxedo for the Old Man, all of which certainly looks like more for the money than a night course in civil engineering."

* * *

The Wisconsin Union Theatre at Madison was selected by Alfred Lunt and Lynn Fontanne for the world premier of the colorful new comedy, *The Pirate*, by S. N. Behrman on September 14, 15, and 16. A capacity crowd of 1,300 attended each of the three performances, and more than 200 orders for tickets had to be returned. Dramatic critics from New York City and Chicago attended the opening night.

* * *

Lloyd P. Dudley of Itasca Junior College, Coleraine, Minnesota, was critically injured in an automobile accident while traveling across Wisconsin last summer. He was taken to the General Hospital in Madison, remained there until November, and was then moved to the St. Elizabeth Hospital in Danville, Ill.

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Ralph N. Schmidt, formerly of the Mayville (Wisconsin) High School, is now professor of speech and head of the department in Jamestown College. He will teach courses in fundamentals, interpretation, argumentation, and persuasion. Professor Schmidt is also editor of *The Rostrum*, the official publication of the National Forensic League.

* * *

Irving J. Lee and Ernest J. Wrage, both of Northwestern University, are now commissioned as lieutenants in the Army Air Force. They were recently stationed at Miami Beach, Florida, for a period of training, and went from there to Randolph Field, Texas. The School of Speech in Northwestern has appointed Glen E. Mills of the University of Michigan and Mrs. Naomi Hill of the University of Washington as interim instructors to take the place of these two men.

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H. F. Harding, on leave from George Washington University, has been promoted from major to lieutenant colonel. He is in overseas service with the artillery.

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Robert B. Huber, formerly of the Indiana University, received his Ph.D. from the University of Wisconsin in August, and left for

the University of Oregon where he will be an Assistant Professor of Speech.

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Paul C. Boomsliter (Ph.D. Wisconsin), formerly Instructor in Speech in Goucher College, is now a Staff Sergeant assigned to the Officers' Candidate School for the Signal Corps.

* * *

Jeanette O. Anderson (Ph.D. Wisconsin) has charge of the Speech Clinic in Purdue University.

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Mary C. Huber, who has spent two years at the Children's Memorial Hospital in Montreal, is clinic supervisor in the University of Wisconsin. She has recently had her book, *Practicing Speech Correction in the Medical Clinic* published by the Expression Company.

* * *

Robert West attended the Conference on Speech and Hearing held at the State Teachers College, Terre Haute, Indiana, during the summer of 1942.

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Don Smith is in charge of an experimental course integrating speech with all the 7th and 8th grade subjects in the Wisconsin High School, Madison.

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Robert T. Oliver is on leave from Bucknell University assisting Donald Hayworth who is Chief of the Speakers Section in the Office of Civilian Defense. Rex E. Robinson, last year on the staff at Miami University, is taking Oliver's place at Bucknell.

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George E. Beauchamp is on leave from Manchester College for the duration of war. He is serving as field adviser to the Speakers Section in the Office of Civilian Defense, with the territory north of Tennessee and between the Mississippi River and the Appalachian Mountains. One of the chief duties is to set up speakers bureaus in every community, with a total of 4,000 to 5,000 speakers in the entire territory. The speakers thus organized are to be supplied with material from time to time for talks on various aspects of wartime living, as, for example, Crop Volunteers, Salvage, Sugarless Canning.

Professor Beauchamp's work in Manchester will be carried on by Mrs. George Beauchamp, B.S., Purdue, 1926.

Carney C. Smith is now on leave from his duties as professor of speech in Alma College, and is serving as Assistant to the Director of the American Junior Red Cross of the Eastern Area. He will probably continue with this organization at least for the duration of the war.

* * *

Ruth P. Kentzler, Associate Editor of the QUARTERLY JOURNAL OF SPEECH has been granted a leave of absence from Central High School, Madison, Wisconsin, for the first semester of this academic year. She is serving as the Assistant Director of the Madison U.S.O.

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Wayne C. Eubank, formerly of Amarillo College, completed his work for the doctorate in Louisiana State University in June, and at once entered the army. He is now stationed at Camp Hood, Texas, was lately a corporal and is now a sergeant. His dissertation for the doctorate was on Benjamin Morgan Palmer, of whom the historian, William E. Dodd, said was one of the four or five most influential clergymen in American history, and was the most neglected by writers of history.

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Earnest Brandenburg, of the Lincoln, Illinois, High School is now a Communications Officer in the Navy with the rank of Ensign. He was sent to sea on active duty a few weeks ago. His article on Jonathan Dolliver will appear in the next issue of the JOURNAL.

* * *

Joseph F. Smith, head of the department of speech in the University of Utah, has been appointed Presiding Patriarch of the Church of Jesus Christ of Latter-Day Saints (Mormons), an organization that has 892,000 members, with churches in all parts of the world. Professor Smith is co-author with the late Charles Henry Woolbert of the textbook on *Fundamentals of Speech*. He is also great-grandson of the brother of Hyrum Smith, Joseph Smith who was founder in 1830 of the Mormon Church.

* * *

Doris G. Yoakam, Associate Editor of the QUARTERLY JOURNAL OF SPEECH, announces her marriage to Lieutenant Gilbert A. Twichell, Medical Corps, United States Army. The marriage occurred on July 29, 1940, at Bowling Green, Ohio.

THE FORUM

BUDGET OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Fiscal Year July 1, 1942-June 30, 1943

Publications:		
QUARTERLY JOURNAL	$5,470.00	
Monographs	530.00	
Directory	525.00	
		$ 6,525.00
Mimeographing and miscellaneous printing:		
Printed Office Forms	50.00	
Stationery Supplies	250.00	
New Solicitations	230.00	
Renewals	75.00	
Placement	60.00	
Convention	400.00	
Sustaining Member Services	35.00	
		1,100.00
Postage and Distribution		1,135.00
Clerical Expense		5,400.00
Officers and Committees		500.00
Convention		200.00
Special Items:		
Commissions and Bank Charges	280.00	
Binding for Sustaining Members	165.00	
Office Equipment	75.00	
Office Supplies	120.00	
		640.00
Executive Secretary's Stipend		500.00
Reserve Fund		500.00
		$16,500.00

The above budget is as drawn up by the Finance Committee (H. L. Ewbank, D. W. Morris, and H. A. Wichelns, Chairman) and was approved by the Executive Council by mail ballot. The following recommendations are understood to be a part of the adopted budget:

1. The Executive Secretary is authorized to increase or decrease any item by 10%; and with the approval of the committee, to make further upward or downward changes as future conditions may warrant.
2. The Executive Secretary is instructed to urge upon all officers and committees strict economy, but not to the point of extinguishing committee and officer activity.

For comparison with either income or expenditure items for the fiscal year just closed, see the Treasurer's report in the October issue of the JOURNAL, page 384.

AMONG THE CONTRIBUTORS

LIONEL CROCKER, *Editor*

Ralph de Someri Childs (*Air Raid and Radio Drama*) has charge of the speech work at The Cooper Union for the Advancement of Science and Art. A graduate of Harvard College, he has done graduate work in Harvard, Columbia, and the University of Toulouse. He worked under the late G. P. Baker and directed for Professor Hatcher Hughes. He has published articles in *The Journal of English and Germanic Philosophy*, *The Emerson Quarterly*, *American Speech*, *Journal of Adult Education*, and *Special Libraries*.

Lieutenant Clement Ramsland (*Britons Never Will Be Slaves*) is now serving in the Navy. He received his A.B. from Hamline University, his M.A. from the University of Washington, and his Ph.D. from the University of Minnesota. He has taught speech and theatre in Minnesota and Northwestern Universities since 1929.

William R. Gondin (*Speech and the Enterprise of Learning*) took his A.B. and Ph.D. at Columbia University. He was formerly coach of debating and dramatics, and then director of student activities, in Seth Low Junior College of Columbia University. For the past five years he has been a member of the speech department of the College of the City of New York. Last summer he was commissioned as a Lieutenant (jg) in the Navy.

Walter E. Dodds (*The Rhetorical Style of the Collects in the Book of Common Prayer*) is a teacher of biology and, because of the exigencies of war, of physical education in El Dorado County High School, Placerville, California. He holds the degree of Bachelor of Arts from Saint Mary's College, and has accumulated further units by attending summer sessions at several other institutions. The present article is the outcome of work done in a graduate course offered at the University of California in 1939.

Loren D. Reid (*"Private John" Allen: A Humorist in Politics*) as Associate Professor of Speech and Education in Syracuse University, is in charge of the teacher-training program and of the fundamentals course in speech, and is graduate adviser. He is president of the newly-organized New York State Speech Association, member of the executive committee of the Eastern Public Speaking Conference, chairman of the Committee on Contemporary Public Address, and Associate Editor of the QUARTERLY JOURNAL OF SPEECH.

F. W. Lambertson (*The Meaning of the Word "Should" in a Question of Policy*), Professor of Public Speaking in the Iowa State Teachers College, received his A.B. from Albion College, his M.A. from Northwestern University, and his Ph.D. from the State University of Iowa. He also spent three years in graduate work at Boston University. During his fourteen years at Iowa State Teachers College his debate teams have travelled to Mexico, Cuba, and Canada, besides debating from coast to coast. He is the author of *Preparing the Commencement Address*, *After-Dinner Speaking for High School Students*, *Coaching the Orator*, and joint author with Lyman Judson of *Intercollegiate After Dinner Speaking*. His articles have also appeared in the QUARTERLY JOURNAL OF SPEECH, *The Gavel*, and other publications.

Leroy T. Laase (*The Evaluation of the Quality Rating System in Measuring Debate Achievement*) is Associate Professor of Speech, Director of Debate, and Chairman of Speech and Dramatic Arts in the University of Nebraska. He holds an A.B. from Doane College, an M.A. from Northwestern University, and a Ph.D. from the State University of Iowa. He is President of the Nebraska State Speech Association and was during the past six years the National Vice President of Kappa Delta. He was Director of Debate at Hastings College for ten years prior to joining the staff three years ago at the University of Nebraska.

E. J. West (*From a Player's to a Playwright's Theatre*) is an Associate Professor of English and Director of Dramatics in the University of Colorado. He holds the degrees of

Bachelor of Arts and Master of Arts from Cornell University and Doctor of Philosophy from Yale University. The present article is in effect a résumé of the conclusions reached in his doctoral dissertation, parts of which have been reprinted elsewhere.

Lee Mitchell (*Some Principles of Stage Fencing*) is an Assistant Professor of Dramatic Production in Northwestern University, with degrees from Carnegie Tech (B.A.) and Northwestern University (M.A., Ph.D.). He is probably best known as the author of numerous articles on various aspects of theatrical production. Other activities include designing and directing (Northwestern University Theatre; Cain Park Theatre), Chairmanship of the A.E.T.A. Committee of Theatre Designers and Technicians, Associate Editorship of the *Theatre Arts Yearbook*, and coaching the Mundelein College fencers.

Domis E. Pluggé (*"Voice Qualities" in Oral Interpretation*) is an Instructor in the Department of Speech and Dramatics at Hunter College. He received the doctor's degree from Columbia University. He has taught at the Curry School and the American Academy of Dramatic Arts. He has had extensive experience in the professional theatre. In 1932 he played the role of Lincoln in Arthur Goodman's play, *If Booth Had Missed*.

Winifred Ward (*Creative Dramatics in the Elementary School*) is an Assistant Professor of Dramatic Production in Northwestern University School of Speech, Supervisor of Dramatics in the Evanston Elementary Schools, and Director of the Children's Theatre of Evanston. She holds the degree of Bachelor of Philosophy from the University of Chicago, and is a graduate of Northwestern University, School of Speech. Her books, *Creative Dramatics* and *Theatre for Children* are published by D. Appleton-Century Company.

Thomas A. Sebeok (*Analysis of the Vocalic System of a Given Language, Illustrated by Hungarian*) is a graduate of the University of Chicago. He specialized in linguistics and anthropology. He spent the summer studying Chinese at the Linguistic Institute and now holds an appointment as Fellow at Princeton University in Oriental Languages. He is a member of the Linguistic Society of America, the Société Genevoise de Linguistique, and the American Anthropological Association. His publications and reviews have appeared in *Language*, *The Far Eastern Quarterly*, and *Renaissance*.

Private A. J. Bronstein (*Trends in American Pronunciation*) now in the Classification Section of the Signal Corps, was Instructor of Speech at Queens College. He holds the Bachelor's degree from City College and the Master's from Columbia University. He has almost completed his Doctorate at New York University. He directed the Queens College Radio Workshop and has made studies in dialect trends, language change, philosophy of the theatre, dental anomalies and speech patterns, and educational broadcasting.

Hannah Polster Matthews (*Voice and Speech Examinations in American Educational Institutions*) holds the degrees of Bachelor and Master of Arts from Ohio State University where she assisted in a testing program in speech education at the time this study was made. Interest in speech correction and testing led her to a study of the application of creative dramatics in the speech and physical therapy of the crippled child while in the University of Wisconsin. She is now at the Joint Library at Vanderbilt University in Nashville, Tennessee.

Joseph L. Blau (*Robert Burton on Voice and Speech*) is a Teacher of Speech at the Far Rockaway (New York) High School. He holds the degrees of Bachelor and Master of Arts from Columbia University. His previous studies include articles on various aspects of the influence of Cabalism in Renaissance thought; his book on that subject is soon to be published.

Eldon K. Jerome (*Laboratory Aids for Functional Phonation Problems*) is an Instructor in Speech at Purdue University. His undergraduate and graduate work has been done in Northwestern University. Other contributions to the field of speech correction have been published in the QUARTERLY JOURNAL OF SPEECH. Formerly, he was on the staff of the Moosehart Laboratory for Child Research and of the Department of Speech in the University of Illinois.

Norman William Freestone (*A Brain-Wave Interpretation of Stuttering*) is Assistant Professor of Speech in Occidental College, Los Angeles. He holds the Ph.D. degree in Speech

Pathology from the University of Southern California.

E. W. Borgers (*A Technique for Teaching Conversation in High School*) is an Instructor of Speech and Drama at Union-Endicott High School, Endicott, New York. He holds a Bachelor of Music degree from Knox Conservatory, a Bachelor of Arts degree from Knox College, and a Master of Arts degree from Cornell University. He is the author of *Forsaken of Man* (Music by Leo Sowerby), *When Summer Comes* (three act comedy—Samuel French) and articles: "A Unit in Spelling Reform," and "Frontier of Presentationalism."

Merel Parks (*The Classroom Teacher and Speech Correction*) is a member of the Department of Speech Correction of the Detroit, Michigan, public schools. Miss Parks holds the Bachelor's degree from the University of Michigan, and the Masters degree from Wayne University. She has been President of the Michigan Association of Teachers of Speech, and Vice President of the Central States Association of Teachers of Speech, and a council member of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. She is now a member of the Committee on Elementary Education of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

S. Judson Crandell (*The Teaching of Public Speaking in High School*) taught public speaking and coached extracurricular speech activities in Ohio high schools for five years following his graduation from Denison University, where he was granted the Bachelor of Arts degree. He holds the Master's degree from the University of Michigan. At present he is doing additional graduate work in the School of Speech of Northwestern University. For the past three years he taught public speaking and assisted in coaching debate in the University of Illinois.